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## LITERATURE.

*The Origin of Primitive Superstitions, and their Development into the Worship of Spirits and the Doctrine of Spiritual Agency among the Aborigines of America.* By Rushton M. Dorman. (Philadelphia and London: J. B. Lippincott & Co.)

At the beginning of his first chapter the author lays down his line of work:—

"The object of this book is to reduce to a system of religious belief that multitude of superstitions that have germinated among uncultured peoples, and many of which remain as survivals in a higher culture, although they are inconsistent with the higher forms of religious belief among which they are found. We hope to trace all superstitions to a common origin" (p. 13).

This common origin Mr. Dorman finds in animism, the doctrine of spirits, arising from its primitive idea of human ghost-souls seen in dreams and visions, and thence ranging through the further stages of divine ancestors, persecuting demons, pervading nature-spirits, and ruling gods.

The present reviewer, having for a good many years maintained the animistic theory to be the key to the philosophy of religion, can hardly be expected to give an unprejudiced opinion as to whether it is the right key or not. He can only judge the present book from the point of view of an anthropologist who has himself found the animistic key to answer satisfactorily in unlocking the faiths of the world, and sees an increasing number of students using it with good results. Mr. Dorman, who dates from Chicago, limits his survey to the natives of America. It shows how consistent a system animism is, that in this one region of the world he finds illustrations of almost all its points. Indeed, some of them have never been brought into view more vividly than in instances quoted here. For instance, how a dream-phantom seems to the barbarian a real person is shown in the story of that Winnebago Indian to whom a phantom woman appeared, and beckoned him to come and be her husband; he pined away with love of her and died, doubtless in the sure belief of finding her in the spirit-world (p. 66). When men's minds are full of the belief in spirits swarming everywhere, they easily fancy they see them even in broad daylight. Thus the Esquimaux are troubled at meal-times by spirits who sit down near them, and make faces at them; they blow at these demons to drive them away (p. 20)—an act which curiously recalls to European minds the baptismal exorcism of the Greek and Roman Churches. Hardly less realistic is the way

in which the barbarians of America imagine disease-spirits, especially souls of animals, to enter their bodies and cause the various symptoms of their ailments. Thus an Omaha, flatulent with over-eating, will gratefully acknowledge the relief caused by the rising of the windy demon, to which, as it departs, he says, "Thank you, animal!" (p. 55).

Leaving Mr. Dorman's illustrations of such well-known animistic ideas, we have to notice his attempts to carry the argument further than has been done by previous writers. His facts often lead him to new explanations, which are always at least worth considering. Such are his remarks on the origin of the doctrine of future punishment. It is well known that barbarians' beliefs of a future life have much to do with the scenes they seem to see in dreams, where the phantoms of the dead appear actually living this life beyond the grave. But what is there to put into the mind of the savage thinker the idea that in this ghost-life there may be a retribution for deeds done in the body? It gives this problem a new turn when we are here reminded that in the belief of the Ojibwas a man's soul after death will find in the next world the ghosts of his enemies ready to avenge the injuries he had done them in bodily life; while even the ghosts of animals he had treated cruelly, and the very phantoms of property he had destroyed, will be there to molest him. In this primitive form, the author suggests, we can see the outline of a doctrine of future punishment (p. 32). In his chapter on Fetichistic Superstitions, Mr. Dorman sets himself to explain the well-known sorcerer's art of bewitching a person by practising on scraps of his hair or nails. Attempting to get a more perfect explanation than previous writers have arrived at, Mr. Dorman argues that the intention is animistic, the sorcerer seeking to act on the victim's soul through the morsels of his body which contain part of his spiritual being (p. 142). In much the same way the author proposes a distinct animistic explanation of that kind of cannibalism where the flesh of a dead man is eaten in order that the eaters may get a share of his strength or bravery, or other qualities. Thus, when a certain Capt. Wells was killed near Chicago in 1812, his body was divided among the Indian tribes far and wide that all might have a taste of the courageous white man. This idea is here taken (p. 145) as resulting from the belief in transmigration of souls, the soul of the eaten being thought to pass into the eater and endow him with its powers. Mr. Dorman may possibly be right in supposing these two ugly practices to be based on savage ideas of the soul. There are customs known in the world which in some measure support such a view. Thus Africans will fasten a dead enemy's skull to the big drum, that its owner's wretched soul may quiver at every bang; and Brazilian tribes will eat their dead kinsfolk in order to get the souls into their own bodies, and so keep them in the family. But such analogy is hardly enough; and, when Mr. Dorman proposes animistic explanations for two of the very commonest magical rites of mankind, it would strengthen his case if he could offer more direct proof, showing us a sorcerer really believing he has got a bit of his victim's soul

in the bit of his body, and finding a cannibal who eats his enemy's body with the avowed intention of getting his brave soul. Mr. Dorman boldly tries to interpret as an animistic practice the curious custom of the couvade, where the father of a new-born child abstains from killing or eating certain animals and from doing his ordinary work, in some districts taking to his bed and undergoing severe fasting and mortification, while elsewhere he is well nourished and cared for as an interesting invalid. This superstition, our author says, has arisen through fear of attacks of evil spirits; the fear of killing animals and carrying on ordinary avocations arises from the supposition that the spirits of the animals will take advantage of the helplessness of the child, and avenge themselves upon it in some disease (p. 58). But the evidence which he here adduces for this notion comes to very little. Even if it did explain why, for instance, a Carib in couvade will not eat sea-cow lest his baby should have little round eyes like this creature, this would only account for one of the couvade superstitions. It would leave it as mysterious as ever why a man should object to breaking sticks across his knee, or taking a pinch of snuff, lest it should hurt the baby. The ordinary explanation of the couvade as a superstition of sympathetic magic may not go quite to the root of the matter; but at any rate it is much more satisfactory than Mr. Dorman's theory, for it meets the facts pretty well all round, and agrees with what the barbarians themselves think their quaint custom means. Nor will Mr. Dorman's readers be satisfied with his attempt to solve another perplexing problem of anthropology by settling the origin of totemism, the division of peoples into clans or families generally named after animals, as Bear, Turtle, Crane, &c. Totemism, he says (p. 222), is explained by the worship of the personal deity, almost always an animal, which each native American youth finds for himself by dreaming of it in his first great fast, when it becomes his manitu or personal fetich, and such an animal manitu of an individual afterwards develops into the totem or sacred animal of the gens or family which descends from that person. But Mr. Dorman offers no proof that this ever really happens; nor does he say a word to meet the obvious difficulty that the tribes divided by totems, and accordingly calling themselves bears, turtles, or cranes, are usually tribes who reckon kinship on the mother's, and not the father's, side, and thus have not the means of tracing descent from a remote male ancestor at all.

It will have been seen that Mr. Dorman's way of following up the theory of animism, while it sometimes lands him on doubtful ground, leads him also into new and profitable research. The following sentences are from his concluding chapter:—

"Primitive animism is marvellously self-consistent. Its philosophy is the conversation and correlation of spiritual force which dwells in and controls matter. All the phenomena of nature are explicable thereby. . . . It is the only philosophy that renders it possible to bring about a unity in mythological science, and by it alone can a religious evolution be made out. It is in perfect accord with modern science and

thought upon the subject of man's social development.

"All the doctrines of the present day have their source in animism" (p. 386).

It may be worth while to print, partly in agreement and partly in contrast with this, the carefully guarded remarks of Prof. W. D. Whitney in a late number of the *Princeton Review*:—

"The whole class of doctrines belonging to this lowest stratum, and in which this peculiar kind of anthropomorphism has blurred the line between the human and extra-human, has for some time past gone by the name of 'animism'—a successfully descriptive and useful designation, provided we do not suppose ourselves to have explained by it the nature of the system, or fail to resolve its varieties into the action of their determining causes in human nature, and of the same causes which have given birth also to the religions of higher class."

With all their difference of view, the two American writers seem to agree as to what is, after all, the main point, that animistic development has acted through religion as a whole, from its lowest to its highest stages.

EDWARD B. TYLOR.

*A Sculptor, and other Poems.* By E. H. Hickey. (Kegan Paul, Trench & Co.)

MISS HICKEY's eccentric *Shakespeare Tapestry* did not, in spite of its eccentricity, fail to suggest to some readers that the author could do better; and this volume has, therefore, a certain interest even before it is read. To say that that interest is not diminished by the reading will appear faint praise only to those who are not in the habit of perusing the average verse-work that comes from the press. There is something of all sorts in the book—sonnets, songs, "divine poems," verse-tales, and what not. Most of these are above the average, but the best work is certainly to be found in the verse-tales.

Miss Hickey is not exactly an imitator of Mr. Browning, and, in particular, she has abstained from any attempt to copy his phraseology—an abstinence of undoubted wisdom. But it is no ill compliment to her to say that such poems as "A Sculptor" and "Margaret" would probably not have been written if there had been no such book as *Men and Women*. Both are good, and their manner is, let it be repeated, by no means parasitic. "A Sculptor" is a fresh version of the old and pathetic story of the *Chef d'Œuvre Inconnu*—of the artist who, with no visible result justifying his devotion, devotes himself to Art, neglects the gifts of life and of love which lie within his reach, fancies, at last, that he has achieved his ideal, and is at once and for ever undeceived. The weakness of all such stories of course lies in the almost inevitable contempt which the reader feels for the want of self-criticism in the artist—a want which, in actual life, is more generally due to vanity and intellectual feebleness than to genuine illusion. Balzac's strength is nowhere shown more clearly than in the way in which he avoids this effect. Miss Hickey has avoided it in a different way, by concentrating the interest and the character-drawing rather upon the beautiful and faithful wife, whose beauty is ignored, and

her faithfulness accepted as a matter of course by the dreamer. Perhaps we should not draw quite the same moral as Miss Hickey, but rather something about pearls and swine—the latter, for once, justly punished. But everything depends upon the point of view.

"Margaret: a Martyr," though more unequal, is even better in parts. The hero is a man who, being an artist, and having lost the girl he loves to his intimate friend, persuades her to stand as model to him for a picture of Margaret Wilson—the probably apocryphal Covenanted martyr—at low tide on a solitary beach, and, in revenge for her refusal to be faithless, leaves her to drown in earnest. This is really a fine-art kind of murder. We should have liked the piece better if Miss Hickey had not intermingled with it some unnecessary remarks of a religious or irreligious kind with which the murderer (he is autobiographic, and horrifies his nurse on his death-bed by his story) interlards his confession; but this is a matter of taste. The following, if we mistake not, is decidedly good:—

"I tied her fast to the stake I had set,  
I bound her ankles and wrist and waist,  
And the evil tide was far, far out;  
It would not turn for a good while yet.  
The low little rocks were slimy and green,  
And the ugly barnacles could taste  
The air that was blowing light about  
Her snood-bound hair. I looked and lost  
Myself in a kind of waste between  
Sea and sky. It was strange—so lone a place,  
So drear and wild, on the English coast.  
You never saw a human face  
Down there, nor heard a human voice;  
Though folk in search of the picturesque  
Might have here found plenty whereat to rejoice,  
And set forth somehow at easel or desk.  
The waves went curling and rippling light,  
But a voice was singing under their foam—  
Their laugh-like, delicate, cresting foam—  
The psalm tune, you know it, *Martyrdom*—  
The grand old psalm tune, *Martyrdom*.  
She stood and moved not; the little white  
Clouds tossed in the sky like the blue sea's  
foam."

This seems to us to have the merits of its own style (and we, at least, have no care to look in anything for any but such merits) in a rather uncommon degree. Other poems in the book of the same class are good. We may specify two in blank verse from the *Arcadia*.

Miss Hickey has frequently tried, and not very successfully, the dangerous anapaestic hexameter which very few people nowadays, save the Laureate and Mr. Swinburne, can manage, though Mr. Morris used, when he tried it, to be a master of it. In the strictly formal part of poetry she is not perfect. Her rhymes are occasionally loose ("faced" and "praised," for instance), and she sometimes takes liberties, not to be easily justified, with metre. But these things do not matter much in the verse-tale pure and simple, and it is in this that Miss Hickey's forte unquestionably lies. There are some little orthographical pedantries in the book, which, however, probably give Miss Hickey great pleasure, and certainly need not give anybody great pain; and now and then there is an incorrect use of words. Thus, for instance, Miss Hickey calls the shapeless monster which her sculptor wrought "the cenotaph of his wondrous thought." Surely it was just the other way. A cenotaph is a thing more or less perfect in outside, but empty. The rude stone monument in

question was full of thought which altogether lacked outside expression. We ought perhaps to mention that there are some translations in the book which have merit, including one of Mr. Arnold's sometime favourite *Centaur* of Maurice de Guérin.

GEORGE SAINTSBURY.

*The Chinese, their Education, Philosophy, and Letters.* By W. A. P. Martin, D.D., President of the Tungwen College, Peking. (Trübner.)

THIS work is made up of papers which have already appeared in the *North American Review* and other periodicals, and its pages remind us of the inevitable penalty which attaches to the practice of stringing together a number of unconnected essays on closely related subjects, written at different times for different audiences. First of all there is a want of sequence about its various chapters; and, next, there are occasional repetitions which appear to point to the fact that the readers of the *North American Review* do not, in Dr. Martin's opinion, see the *New Englander*, and vice versa. The task of recasting the chapters would not have been a laborious one, and it would certainly have given a finish to the work which it now wants. Were its contents not of value we should care less for this blemish, but there is so much of interest in its pages that we are jealous for its completeness.

Dr. Martin, through his connexion with the Tungwen College, has had exceptional opportunities of studying the system of education in China, and the philosophy and letters of the Chinese. As president of one of their educational establishments, he has had occasion daily to acquaint himself with the ordinary course of study pursued by Chinese scholars, and the results which it produces. On this point his verdict is not favourable, nor could it be otherwise. From the moment the boy enters the school-room to the time when he reaches the highest point in his educational career, his main object is so to store his memory with the writings and thoughts of others as to be able to reproduce them with facility when required. This unusual strain on the memory can only be kept up at the expense of the other powers, which are pressed out of service by the acquired tone of mind which relies rather on the labours of others than on its own, and exalts repetition above invention. This, no doubt, is the weak point in the national education. However, since the same system is applied to every boy and man in the empire, absence of comparison make its evil less apparent; and, on the other hand, by its universality, and by the law which makes study the only road to official honours and emolument, it bands together the intellectually *dile* of the nation in support of the throne and of the existing political constitution. But a perusal of Dr. Martin's essays shows that, though, by means of its general application, and its permanent relations to the country at large, it is able to support so perilous a weight as the empire, it is, after all, but a hollow support. If we listen to the speeches made by the Emperor at the gatherings of the Imperial Academy, we find



in them nothing but the stilted phrases of the ancient philosophers repeated with a parrot-like monotony; and Dr. Martin's analysis of the annals of the Academy is not such as to give a very elevated idea of the "highest literary corporation in the empire." "The first two books," he says,

"are devoted to . . . holy edicts—i.e., expressions of the imperial mind in regard to the affairs of the society in any manner, however informal; six books are given to . . . Celestial rhetoric—i.e., productions of the vermilion pencil in prose and verse; eight books record the imposing ceremonies connected with imperial visits; six books commemorate the marks of imperial favour bestowed on members of the Academy; sixteen of the remaining forty-two are occupied with a catalogue of those members who have been honoured with appointments to serve in the imperial presence, or with special commissions of other kinds. In the residuary twenty-six we should expect to find specimens of the proper work of the Academy; and so we do, for no less than three books are taken up with ceremonial tactics—forms to be observed in attendance on the Emperor on sundry occasions, the etiquette of official intercourse, &c. These things occupy a place among the serious business of the society. Fourteen are filled with specimens of prose and verse from the pens of leading members, and one is assigned to a high-flown description of the magnificence of the imperial buildings. The rest contain a meagre catalogue of official employments and literary labours."

This analysis, however, does not fully represent the work done by the Academicians, which consists of compiling dynastic and local histories, encyclopaedias, dictionaries, and geographical treatises, as well as of composing sacrificial prayers for the use of the Emperor, and honorific titles for deceased imperial personages. One of their most recent efforts in this last direction was the choice of a title for the late Empress, to commemorate her virtues. After lengthy consultation, they chose the following: — *Heou-ching-ts'ze-gan-yü-king-ho-king-e'teen-tso Shing-heen Hwang-hou.*

But, after all, as has been said, the stem which supports the crown of the tree is hollow throughout; and the question arises how it will bear the attempt, which seems to be looming in the near future, to engraft on it a new, or even a modified, system of education, borrowed from Europe. Dr. Martin evidently thinks it likely that the attempt will end in a period of disintegration, and that the nation "must be cut piecemeal, like Aeson of old, and thrown into the seething caldron, before it can come forth a renovated people." This is an only too probable forecast; and, though there is no reason to suppose that the Chinese will escape the ordeal through which all nations of an inferior civilisation have to pass when brought into close contact with nations of higher culture, the immediate prospect is one which may well make Chinese statesmen hesitate, and Imperial Academicians inveigh against the criminal folly of tampering with the ancient Constitution of the empire. Dr. Martin's chapters on the philosophy and religion of China throw no hopeful shadow over the future of that country. In common with the educational system, they are like inverted pyramids; and in inverse proportion to their baselessness will be the absolute blank left when they have been toppled over,

as must happen some time or other, by more substantially founded systems.

ROBERT K. DOUGLAS.

*Called to be Saints: the Minor Festivals Devotionally Studied.* By Christina G. Rossetti. (S. P. C. K.)

WE are indebted to the Tract Committee of the "venerable" Society for Promoting Christian Knowledge for one of the most charming, though most unequal, works of a charming and unequal writer. Miss Rossetti always gives us her best, but sometimes her best seems to come to her in a full stream, sometimes drop by drop like the Dripping Well that turns to stone as it falls; sometimes she brings us flowers of May and fruits of Summer, sometimes the pinched buds of a nipping March or the starved, shrivelled fruits of a frost-bitten October; but at worst there is fragrance in her flowers and a sweet side to her fruits.

The Minor Festivals are not, as one might expect, the Black-letter Days, but the nineteen saints' days (including the Purification and the Annunciation) for which the Prayer Book provides a special service. For each of these Miss Rossetti gives, first of all, a section called "The Sacred Text," containing all the passages in the Bible which bear upon the subject of the festival, sometimes interrupted, always followed, by biographical or theological comment, which commonly ends with a text which has the effect of an ejaculation. Then comes a prayer, which is followed by a Memorial. This is arranged in two columns; one gives the facts of the festival, with quaint, pithy, and direct illustrations from Scripture; the other a large section of the Psalter, sometimes a little rearranged. In the course of a glowing Preface, oddly designated a "Key to my Book," Miss Rossetti hints at the extent of this arrangement, but she does not say how far the plan is original, nor how the Memorial is to be used. The Memorial, however, is the one part of the work which is uniformly successful; it is surprising how the second column seems to fit into the spaces of the first. The Memorial is followed, in the case of apostles, by a meditation on one of the twelve precious stones of the high-priest's breastplate and the foundations of the New Jerusalem; the identification depends simply on the order in which the apostles are commemorated in the Prayer Book, and has nothing to do with the order of the apostolic lists in the New Testament. There is generally a little allusion to the traditional mystical virtues of each stone; and the authoress, who cannot believe in them, consoles herself by taking them for the types of real graces. There is always a piece of fanciful botany, generally on some flower in season at the festival with which it is more or less arbitrarily connected (for Michaelmas, we have ferns in general, and bracken and maidenhair in particular, as types of life under strange conditions). In addition to these are given sections on each of the living creatures which it has been assumed ever since the days of St. Irenaeus were intended by the seer of the Apocalypse to symbolise himself and his brother-evan-

gelists. There is a passage in the section on the Ox which reminds the reader of Walt Whitman; and, in general, the writer's natural history is not very delightful. Instead of quaint spontaneity we have a laborious conscientious raking together of particulars on the chance that some time or other some one or other may turn out suggestive.

Eleven festivals out of thirteen have hymns written for them, and the Preface closes with a twelfth, which is one of the best. It begins—

"This near-at-hand land breeds pain by measure;  
That far-away land overflows with treasure  
Of heaped-up good pleasure."

Something of the same note is struck in the closing hymn for All Saints' Day; and more clearly and victoriously in the hymn for St. John the Evangelist, which is more evenly sweet, strong, and bright than most of Miss Rossetti's work. It begins—

"Jerusalem is built of gold,  
Of crystal, pearl, and gem;  
Oh, fair thy lustrous manifold,  
Thou fair Jerusalem!  
Thy citizens, who walk in white,  
Have naught to do with day or night,  
And drink the river of delight."

Of the other hymns, the most remarkable are an exquisite one for the Holy Innocents, beginning—

"They scarcely waked before they slept—  
They scarcely wept before they laughed—  
They drank, indeed, death's bitter draught;  
But all its bitterest dregs were kept  
And drained by mothers while they slept;"

one for St. John Baptist's Day, on the passage of the mystical Jordan; and one for St. Peter's Day, which is a brilliant example of the perverse fashion of "dramatic" monologues. If St. Peter had made many reflections on Good Friday, he might very well have made Miss Rossetti's. We only read that "he went out and wept bitterly."

G. A. SIMCOX.

*The Political, Social, and Literary History of Germany.* By the Rev. Dr. Cobham Brewer. (De La Rue.)

THIS is a most melancholy book. It leaves the reviewer in a condition of profound sadness. He does not know whom to be most sorry for—the author who has taken so much trouble to write it, the publisher who has ventured to publish it, the unfortunate purchaser who has bought it, or the British public whose blank ignorance of foreign history is the cause of such worthless stuff coming into existence. Dr. Brewer attempts to give in about 300 pages an account of the history, the literature, and the philosophy of Germany from the earliest times to the present day. We suppose that in so comprehensive a work there must be some facts which are correctly stated; but we warn students that, if they have recourse to this book for solid, sensible, and trustworthy information, they will be bitterly disappointed. Interest is sought to be obtained by dwelling on trivialities and neglecting important matters. Thus, more than a page is given to the personal appearance and habits of Charles the Great; his wars are dismissed very briefly. "His other wars were against the Aquitanians (a people of Gaul between the Loire and the Gironde), the Bretons, the Avars in

Hungary, and the Spanish Moors, all of which we shall here pass by."

The style of the book is beyond description and criticism. For a specimen, take this extract from the Preface—

"Then turn the picture to Germany in the dust and see Napoleon clipping and paring its States, dealing them to his kinsmen like a pack of cards, and standing over the Holy Empire like a Colossus, till the blasts of Moscow and the field of Waterloo robbed him of 'all his hangings—yea, his leaves—and left him bare to weather.'"

What a nice derangement of epitaphs! Dr. Brewer tells us how we ought to pronounce foreign words—for instance, *Bach, bark*; *Compiegne, kon-pe-enn*; *Mainz, mynce*; *Ich dien, ik deen*; and so on. Dr. Brewer acknowledges that his

"great difficulty has been what to do with such giants as Leibnitz, Kant, Fichte, and Hegel, so as to give a general idea of their writings in a few lines, and to steer clear of shoals and quicksands unsuited to a book like this."

How, we may ask, *en passant*, can shoals and quicksands be unsuited to a book? Let us see how Dr. Brewer has steered clear of that particular quicksand, Immanuel Kant. After a few introductory remarks, in which he tells us that Kant was of Scotch extraction, and that the *Critique of Pure Reason* (in German) "made an immense sensation," he gives us five lines and a-half about Kant's personal habits and appearance. He then devotes exactly the same number of lines to Kant's philosophy in the following words:—

"His watchwords are *phenomena* and *noumena*, subjective and objective. Subjectives are things as we recognise them—these he calls '*phenomena*.' Objectives are things as they are absolutely, or quite independent of our notions of them—these he calls *noumena*. Phenomena we know; noumena we can only imagine. Phenomena are outward and sensible, noumena are real, but wholly ideal."

To crowd so many mistakes into so few lines is, indeed, a portent of ingenuity. Dr. Brewer then proceeds to tell us that

"Kantism is now gone by. The sceptre of this intellectual Kaiser is broken, but his writings abide as prodigies of human intellect. Like the Great Pyramid of Egypt, the style of architecture has passed away—its very use may be doubtful; but the whole world must regard it as one of the wonders, if not the greatest wonder, of the world."

Dr. Brewer says, in the Preface, "For my own part I have been intensely interested" in writing the book—a *naïve* confession that the subject was comparatively new to him when he began. Very different is the impression made by Dr. Brewer's History on anyone who is better informed than himself. But enough of this. The only excuse for noticing a book of this kind at all in a learned journal is to warn students against it, and for that purpose we hope that enough has been said.

OSCAR BROWNING.

#### NEW NOVELS.

*Joseph's Coat.* By D. Christie Murray. In 3 vols. (Chatto & Windus.)

*Don John.* By Jean Ingelow. In 3 vols. (Sampson Low.)

*Court Netherleigh.* By Mrs. Henry Wood. In 3 vols. (Bentley.)

*John Barlow's Ward.* In 2 vols. (Smith, Elder & Co.)

*Hilda Desmond.* By Nellie Matson. (W. H. Allen.)

MR. MURRAY'S new novel is a really enjoyable book. It is excellent alike as writing and as invention. The style is one of uncommon vivacity and intelligence. Mr. Murray has the knack of making phrases that are not only clever and telling, but also appropriate and just; he is artist enough to say no more than is necessary, and never to talk for mere talking's sake; his descriptions are clear, graphic, and sufficient; his dialogue is neat and pointed; the running commentary—on life in general, on his own characters and incidents in particular—with which he accompanies his narrative is pleasantly apt and pertinent. In brief, he is a good and able craftsman, with plenty of individuality, and with a very competent mastery of his materials. About his work, too, there is a happy and attractive flavour of novelty. His characters and his incidents are for the most part new and fresh. One feels that he has gone out of the beaten track in quest of them, and that he is not, nor ever will be, content to dabble in old problems or to deal in second-hand wares. His story is, in its way, as unconventional as one of Henry James's own. We make the acquaintance of the hero and heroine only to find that they are already married, and to witness a parting between them that turns out to be for four-and-twenty years. When they come together again many things have happened. He, Joe Bushell, has been defrauded of his rights, and forced into a belief of her untruth. She, Dinah Banks, unable to prove her marriage, has been obliged to pass for an old maid, and—with her mother's connivance—to bring up the child that has been born to her, not as her son, but as her brother. Upon the portraiture of this young gentleman—George Banks, as he is called—Mr. Murray has bestowed a good deal of pains. He is one of the meanest and most natural rascals in modern fiction, and his author is heartily to be congratulated upon the facts and circumstances of his production. Quite as remarkable, as a study in rascality, is the figure of old George Bushell, to whose interference the hero's wrongs are due, and but for whose respectable villany none of the unpleasantness would take place. Mr. Murray has apprehended the limited and futile cunning, the unimpassioned cruelty, the blinding avarice, the half-unconscious wickedness of this venerable blackguard as cleverly and thoroughly as he has apprehended the swaggering cowardice, the innate and sensuous baseness, the ingrained scampishness of his worthless great-nephew, George Banks. That everything comes right in the end I do not need to say. Old Bushell lies and steals and plots, and young Banks forges and bullies and cheats; but it is all in vain. Retribution comes upon each of them. The old man loses life and fortune; the young one is found out for what he is, and taken off to the colonies, to live as honestly as he can under the eye of

a stern parent. How all this is brought about my readers must see for themselves. I do not doubt that they will be happy in the seeing, for *Joseph's Coat*, considered in detail or as a whole, is, as I have already said, an excellent book. I should add, I think, that it has been pleasantly illustrated by Mr. Fred Barnard, some of whose drawings—there are a round dozen of them—are worth keeping.

Miss Ingelow's *Don John* is as original and as unconventional as Mr. Murray's *Joseph's Coat*. It is the story of two boys. One, the son of nobody in particular, is substituted in infancy for the other, who is a son of somebody. Then, after a while, the guilty mother grows fearful and remorseful, and confesses the change to the injured parents, not as a positive fact, but as something she suspects but cannot prove: the criminal having been her own mother, who has since died, and the occasion of the crime an attack of scarlet fever, which separated her from both the babies, her nursing and her child alike. As identification has meanwhile become impossible, the injured parents determine to bring up both the boys together. This they do, and Miss Ingelow has described the process with a great deal of freshness and charm. Her chief hero, Donald Johnstone, otherwise Don John, is the aforesaid son of nobody; he is an excellent fellow—kindly, generous, agreeable, a gentleman, full of humour and fine, natural morality; he does splendidly, saves his people from all kinds of trouble, marries a pretty poetess, and lives happily ever after. His companion, Lancelot Aird, who should by rights have been Donald Johnstone, is a poor creature; he is the child of rich but honest parents, but he is innately vicious—he is a born liar and a born thief, he lives dishonestly and dies miserably. I do not know that the book is of any merit or importance as an argument for or against the theory of heredity. I am sure, however, that it is uncommonly well written, and uncommonly good reading. Miss Ingelow knows her characters well, and speaks of them as an artist should. The consequence is that her readers learn after her to know them as well as she does herself. Especially graceful and natural are her pictures of child life and child character. Of these, *Don John* is full to overflowing; and there is hardly one that may be read without pleasure, or recalled without gratitude.

Mrs. Henry Wood's new novel is a muddle—a barren and depressing muddle—of uninteresting incidents, impossible characters, cheap and headlong sentiment, and inexplicable conclusions. The chief heroine is a certain Lady Adela. She is cold, proud, extremely silly, and a trifle base; but she is lovely in no mean degree, and she is adored in secret by the noble and generous Francis Grubb. To Grubb the Lady Adela's papa, the proud, but impecunious, Earl of Acorn, is under many obligations; and as Grubb, noble and generous as he is, threatens to part with no more coins unless he is permitted to make the Lady Adela his wife, the marriage comes off, and the Lady Adela Chenevix becomes the Lady Adela Grubb. I do not need to say that Grubb is a miserable man. The Lady Adela insults him freely, and takes at last to playing



cards, and forging cheques, and allowing innocent youths to suffer for her misdeeds. This is more than the enamoured Grubb can stand. He turns her out of the house, and refuses to have anything more to do with her. No sooner has he done so than the Lady Adela perceives that she is really in love with him, and yearns to be taken back again. As this is impossible, she goes abroad and mopes dreadfully. Meanwhile, the rigid Grubb comes into landed property, and is made Sir Francis Netherleigh, Bart. This circumstance completes the Lady Adela's remorse. She loses her appetite and her temper; she grows pale and thin and woe-begone; she determines to go and be a nurse or a nun, or something of that sort. One fine evening, however, she meets the august baronet in a secluded spot, and is moved to kneel and beg his pardon. Thereupon he enfolds her to his loving heart; all is forgotten and forgiven; they go off together to Paris; a baby makes its appearance in due course; and all goes merry as a marriage bell for ever. Such is the story of Lady Adela and the heroic Grubb. It forms but a part of *Court Netherleigh*, it is true; but the rest of the work is as like it—in style, diction, sentiment, interest, importance—as one pea is like another, so that there is really no necessity for saying anything more about it.

*John Barlow's Ward* is a very clever little book. It is slight in texture and not very well constructed; but it is well imagined and well written, its situations are novel and striking, its characters are for the most part fresh and unhackneyed, its dialogue is usually apt and forcible. The story is one of groundless jealousy, and might, if the author had been cruelly minded, have ended miserably enough. Pretty, winsome Hester Brown, beloved in secret by Henry Thornton, marries a certain George Barlow, a widower with one child, with his own opinions of woman's worth and truth, and with good and substantial grounds for them. For some time after his marriage, George Barlow remains under the dominion of his sister Julia, an active and masterful woman, who is so much attached to her brother that, to keep her place in his house, she does not shrink from crime itself. In no great while Hester begins to prove more attractive to her husband than Julia cares to see. Then George Barlow goes abroad for a time; and Hester and her step-daughter Ella go down to a farmhouse in the country, and are happy. Ella, however, is stolen by tramps; and as Hester, in her great distress, applies, in her husband's absence, to Henry Thornton for assistance, it is possible for Julia to hint to her brother that he is not less unfortunate in his second wife than he was in his first. George goes down to the place, and finds Thornton there. His suspicions are confirmed, and he speaks to his wife in such terms as leave her no room for doubt as to his meaning. She determines to go and find Ella for herself; and, wandering off into the night, is presently prostrated by fever, and so disappears from her husband's ken. That Ella and she are found, that George is very sorry for what he has done, that reconciliation takes place, and that Julia is sent to make mischief elsewhere are

circumstances on which I need not insist, inasmuch as with the account of Hester's flight and subsequent illness, which is unusually vivid and powerful, the interest of the book is practically at an end. I feel bound to add that we have a right to expect far better work from its unknown author, and that I for one shall be disappointed if we do not get some.

Of *Hilda Desmond* I shall only say that, like *John Barlow's Ward*, it is evidently a first book, and that, unlike *John Barlow's Ward*, it is a very poor first book indeed. There is nothing in it in any way deserving of serious criticism; and I am considerably astonished that such a feeble little performance should have contrived to get itself published.

W. E. HENLEY.

#### CURRENT LITERATURE.

*Ogilvie's Imperial Dictionary*. New Edition. Revised and greatly Augmented. Edited by Charles Annandale. Vol. I. A—Depascent. (Blackie and Son.) We are not sure that this dictionary is as well known in England as it should be. Like so many of our best encyclopædias, and other works of a similar character, it is due to the enterprise of a Scotch publisher, and (we may add) to the erudition born of a Scotch university. The mere statistics of the undertaking impress the imagination. The present edition has been ten years in preparing. It will contain 130,000 words or separate entries, as opposed to about 68,000 in the latest edition of Johnson, and 118,000 in the most voluminous of the many American dictionaries. It will also be illustrated with more than 3,000 woodcuts in the text. The volume before us consists of 700 imperial octavo pages, closely printed in treble columns. And what is most significant of all, the publishers promise to bring out the three remaining volumes within the short space of a single year. To express an opinion that shall be of any value about the quality of such a stupendous work is not easy. It is not meant to be read, but to be used. And though encyclopædic information may stop short at any given letter of the alphabet, the consulter of a dictionary must have the whole before him, and (what is more) must have accustomed himself to use it for some period of time. But we are justified in affirming that the well-established characteristic of the *Imperial Dictionary*—its wealth of modern technical terms—is fully maintained. Whatever competition it may meet with in the department of philology, or the literary history of the English language, it will here at least remain unrivalled. Different dictionaries will always be needed for different purposes; and the *Imperial* has wisely chosen a field of its own. The engravings, too, most of which are splendid specimens of the art of wood-engraving, have been appropriately concentrated upon technical terms. It remains to bestow unreserved praise upon the printing and general get-up of the book. A great variety of types have necessarily been used—some of them very small; but the founts have been beautifully cast, and the eye is nowhere strained or wearied by them. When we shall have added to this the three forthcoming volumes, our shelves will have received a most welcome addition, and one that to us will be particularly valuable.

*Haydn's Dictionary of Dates*. Seventeenth Edition. Containing the History of the World to the Autumn of 1881. By Benjamin Vincent. (Ward, Lock and Co.) Perhaps there is no book in existence that has established its reputation as "invaluable" so com-

pletely as this. We can only join in the universal gratitude to Mr. Vincent for the benefit he has conferred, by his unceasing industry, upon men who write. The Index of Names, which is also dated, forms in itself a work of equal labour and utility. The publication of the book, we notice, has passed into new hands; and we have to thank the present publishers for the courtesy with which they have sent us a copy of the new edition.

*The Shakespeare Phrase-Book*. By John Bartlett. (Macmillan.) The type of this book points to its being printed in America, whence its Preface is dated. A work of the kind can only be tested by leading instances. One looks for Shakspeare's most interesting passage on Death—that at the end of Sonnet 146—and does not find it—an omission which is justified when one turns back to the Preface and sees that the book includes only "the dramatic works"—as if those were all Shakspeare. One looks next for one's favourite phrase—"Reverence, that angel of the world"—the lesson of Goethe's *Wilhelm Meister*—and one does not find it in Mr. Bartlett's book under either "Reverence" or "Angel." It is not till one has turned out the context, and then tried again, that the phrase appears under "DISTINCTION 'Reverence, That angel of the world, doth make distinction Of place.' *Cymbeline*, iv. 2." We look next for the leading words in that other message of Shakspeare's latest or Fourth-Period spirit:

"We'll learn our freeness of a son-in-law;  
Pardon's the word to all;"

and we find that "freeness" is not in Mr. Bartlett's book, that the phrase is not under "Pardon"—surely its leading word—but that it is under "Word." Again, we try for the one phrase which sums up in five words the lesson of Shakspeare's Third Period—Macbeth's profound "We still have judgment here"—and neither under "Judgment," "Still," nor "Here," do we find it. Our readers can judge from these fair testing instances what is Mr. Bartlett's capacity. That his book will, notwithstanding, be very useful to Shakspeare students is certain. It is a selection of passages from Mrs. Cowden Clarke's well-known *Concordance*, with only her references to acts and scenes, no line-numbers being given; and its chief merit above her book is that its quotations are from two to three times as long as hers. Mr. Bartlett, like Mrs. Clarke, makes no distinction between the senses of Shakspeare's words as Schmidt does in his invaluable *Lexicon*; and, also like Mrs. Clarke, Mr. Bartlett does not incorporate Shakspeare's Poems with his Plays, as Schmidt rightly does. Had Mr. Bartlett but worked with Mrs. Furness's excellent *Concordance* to the Poems as well as with Mrs. Clarke's to the Plays, he would have given Shakspeare students a more serviceable book.

*The Life and Speeches of the Right Hon. John Bright, M.P.* By George Barnett Smith. With Portraits. In 2 vols. (Hodder and Stoughton.) This is a big book, but from us at least it does not require a big review, for more reasons than one. The writer himself would be the first to admit that all its value lies in its subject. We are not of those who think it necessary to protest against the growing practice of writing biographies of living men. The success of such biographers is their best justification; nor do we see any reason why a book should not do what a newspaper may. The reading public will have what they want; and the journeymen of literature are not to be hampered by arbitrary rules. As regards Mr. Barnett Smith's execution of his work, he deserves equal praise for industry of research and for modesty of expression. He has allowed the story to tell itself; but he has dug out that story from records either forgotten or closed to

most. His own main contribution has been to piece together Mr. Bright's words with just so little commentary as shall make plain the history of the time. His style does not attract undue attention, though we venture to suggest that it would be improved by more polishing. He cannot find a better model. Those who want to understand the power of Mr. Bright's eloquence will always have recourse to the three volumes of his speeches which have been edited by Mr. Thorold Rogers. The general public will not be badly off if they content themselves with Mr. Barnett Smith's compilation. It remains to say that the publishers have performed their part with quite unusual excellence, though we know not why the earlier portrait of the two should be placed in the later volume.

*Recollections of the Last Half-Century.* By Count Orsi. (Longmans.) Count Orsi, it appears, was a confidential adviser of Louis Napoleon in most of his enterprises before he reached the throne of France; and this book is mainly concerned with the part that Count Orsi himself played in connexion therewith. But those who expect to find here any startling political revelations will be disappointed. The only matter, so far as we have noticed, in which the current view of history is corrected has reference to the tame eagle of the Boulogne expedition. That historic fowl was not deliberately adopted by the Prince as an emblem of empire, but was taken on board in a sudden whim by one of his subordinate followers. In truth, Count Orsi has a tantalising way of dwelling upon unimportant details, and then escaping into the region of generalities just when the interest thickens. No doubt he could tell us a great deal more if he chose. We must give him the credit of saying that he writes, not only in a fairly good English style, but also in excellent temper. His life must have been a trying one; and it is not apparent that he shared in the prosperity of his "chosen chief." His vivid description both of his first visit to England in 1829, and of his experiences under the Commune in 1870, fully justifies us in giving him our confidence when he narrates events that are not so easy to verify. If he talks as well as he writes, and especially if he talks about what he has refrained from writing, he must be first-rate company.

*Balance-Sheet of the World for Ten Years, 1870-1880.* By Michael G. Mulhall. With Twelve Coloured Diagrams. (Edward Stanford.) We know not whether so valuable a mass of information was ever before compressed into so few pages as here. Unfortunately, Mr. Mulhall has handicapped himself in two ways. His title-page gives a most imperfect idea of his work; and he has trusted too much to a capacity in the general public to assimilate statistics, whether administered in figures or in diagrams. Shortly put, his object is to exhibit the advance in material prosperity that has been made throughout the world by comparing all the available figures for 1870 with the corresponding figures for 1880. In one sense this may be called "a balance-sheet," though we suspect that the term would not convey the right meaning to one person out of a hundred. To most of us, "balance-sheet" implies the striking of profit or loss on an account; and that Mr. Mulhall only does by inference. Again, to those who have eyes to see, almost every line of this book is full of meaning. It is not only a storehouse of facts and figures, but suggestive of inferences to an extent simply unparalleled. But to the ordinary reader its appearance is not attractive; and those who only dip into it to support a prejudice can easily misinterpret their authority. No living writer has such a complete mastery over statistics as Mr. Mulhall; and few are so indifferent, not only to literary

style, but to exposition in words at all. This little book contains implicitly the refutation of all the economical heresies that are abroad just now. We regret that we cannot add that Mr. Mulhall himself wields the weapon by which these bogies are destined to be slain. It is something more than bold of him to give no authorities.

*Denmark and Iceland.* By E. C. Otté. "Foreign Countries and British Colonies Series." (Sampson Low.) Readers of Hans Andersen will be glad to meet with a little book clearly and unpretendingly describing the land in which he lived, and the characteristic scenery and *locale* of many of his most charming tales. Miss Otté does not give way to guide-book enthusiasm, nor does she aim at word-painting; but her little book manages to convey the kind of impression which familiarity with the places and facts she deals with leaves upon one. Her subject is one which appeals to many Englishmen, and should secure her readers. The book is in good large type, and is remarkably free from the irritating misprints with which English works on Scandinavian subjects commonly abound. It has twelve fair illustrations, and two good maps of Denmark and Iceland, far fuller and more correct than those of many a high-priced English atlas. A brief but careful analysis of later Danish history is postfixed. The "list of authorities" might with advantage be enlarged, many good books which are fairly accessible to the general reader, such as those of Laing and Capt. R. F. Burton, being passed over. There should also have been some account of the objects and scope of the foreign authorities. Two or three pages spent on such matters would certainly have added greatly to the book's value. We are of those who hold that a table of contents does not atone for the lack of an index, and so would beg Miss Otté when she revises this neat little handbook to add this useful appendix. The chapters on Iceland might also be a little fuller in proportion to the rest of the manual.

*International Trade, and the Relation between Exports and Imports.* By Sir John B. Phear. (Macmillan.) This is the expansion of a paper read before the Exmouth Liberal Association last July. We can pay the writer no greater compliment than to say that his mode of exposition reminds us of that of his illustrious *confrère* on the English bench, "B." of the *Times*. No honest examination of the problems afforded by international trade is to be slighted at the present time, especially when undertaken by a mind trained to strict reasoning. There is only one point on which we take the liberty of offering a suggestion. In considering the trade of England with any other single country (e.g., France), it is not enough to regard only the direct exports and imports between the two; it is necessary, also, to bring into account the manifold dealings of these two countries with the rest of the world. To take an example with which Sir John Phear must be familiar: the oilseeds, wheat, jute, indigo, &c., which France takes direct from India, and for which she gives practically nothing in return, really go to balance the trade of France with England no less certainly than if these same commodities were transhipped from English ports. The same proposition holds good, though to a less extent, in the case of America; and it is seen in its highest development in the trade between England, India, and China. We incline to think that our author would have been more effective throughout if he had condescended to a more frequent use of concrete examples.

*Henry IV. and the End of the Wars of Religion.* Edited from M. Guizot's "History of France." With Notes, and Historical, Genealogical, and other Tables. By Gustave Masson. (Sampson Low.) A better edited book we have seldom

seen than this. To criticise the text would be presumptuous, for, whether we agree with it or not, it has long passed the ordeal of any criticism that we could bring to bear upon it. Of the notes, perhaps, we ought to say something. They are of uniform quality, that is always good; but there are far too few of them. The class of readers for whom this little book is intended are, for the most part, very ignorant of French history; and it would have been well to have been more considerate for their weakness, and have told them many things that are withheld. We have tested the pedigrees and tables, and have found them very accurate.

*Transactions of the Royal Historical Society.* Vol. IX. (Printed for the Society.) This is an improvement on the former volumes of the series that we remember to have seen, but there is room for further advance if these *Transactions* are intended to take sure place in the historical library. By far the best paper in the volume is Dr. G. G. Zerbini's address on "The Science of History." It contains statements and theories which we should, had we space, call in question, but the spirit of the paper is most excellent, and the learning shown in it very considerable. Mr. John H. Chapman contributes a paper on "The Persecution under Elizabeth." Most of his facts are correct, but they are not marshalled so as to have due effect, and will certainly be called in question by partisan writers because he has not been careful, in most instances, to give exact references to the authorities from which his details are taken. Mr. George Harris gives us a paper on "Domestic Manners" which is too thin to be worthy of the place it occupies. Mr. Cornelius Walford furnishes an outline history of the Hanseatic League which contains some facts that will be new to almost all his readers.

*In Times of Peril: a Tale of India.* By G. A. Henty. With Nineteen Illustrations. (Griffith and Farran.) Mr. Henty's military stories bid fair to become for boys what Mr. Ballantine's and the late Mr. Kingston's are in their different veins; and we can pay him no higher compliment. The present one suggests to us a tale of the Mutiny by M. Jules Verne which was published about this time last year; but the comparison is all in Mr. Henty's favour. His incidents are scarcely less marvellous, and his plot (such as it is) is more skilfully worked out. But the main difference lies in the tone of the two writers. The subject, we should have thought, is too painful to be laid before boys; and M. Verne's mode of treatment did not reconcile us to it. But Mr. Henty, while thoroughly English in sentiment, has managed to imply, rather than express, a sympathy with the natives which does no less credit to his heart than to his literary craftsmanship. The local colour is preserved throughout with wonderful accuracy of detail; but, as the book is doubtless destined for more than one edition, we will pay the author the compliment of calling his attention to one or two slips. On p. 3, "Hindustani," not "Hindu grammar." On p. 254, Capt. "Hodson," not "Hodgson," though we believe another member of the same family writes his name in the latter way. On p. 293, Koer Sing was not "a great Oudh chief," but a chief of South Behar.

*Four Years in the Army of the Potomac: a Soldier's Recollections.* By Major Jones. (The Tyne Publishing Company, Limited.) To those who desire a chatty and not too voluminous account of the great struggle between the North and South in 1860-65, this record of Major Jones's personal experiences, during four years' military service in the Army of the Potomac, will prove acceptable. The gallant officer's work must not, of course, be resorted to for anything like a comprehensive view of the war or its causes, nor as an altogether unprejudiced



picture of the conflict; nevertheless, the historical and political student may glean from it a few useful facts not elsewhere procurable, while the general reader will make the acquaintance of an amusing volume. The book makes no pretence of being more than its title implies—viz., "A Soldier's Recollections"—and as far as that goes it apparently fulfils its promise. Those personally acquainted with the courteous United States consul at Newcastle-on-Tyne may like to know that the volume contains a capital photographic portrait of the author.

*The Ethics of Love.* Addressed especially to Parents and Educators. Being an Attempt to show how Prevalent Impressions concerning Love and Marriage foster the Evils for which they ought to be Remedies. (Walsall: W. Henry Robinson; London: Simpkin, Marshall and Co.) We have read this book; but, while we feel sure that its author's intentions are of the best—and while we admit also that he is fully justified in laying his views before the public—we must decline to review it. The full title-page, which we have given, is enough to the wise. The work is published anonymously; but we are able to say that the name of the writer, if revealed, would only afford an additional guarantee of the purity of his motives.

MR. J. LEWIS MILLER deserves a hearty word of commendation for a pamphlet he has just published (Bowden, Hudson and Co.) upon the *History of the Church and Parish of St. George-the-Martyr, Holborn*. Local chronicles of this kind are usually confined to the country; but there is not a parish in London, however small and apparently obscure, that has not got an interesting history of its own. St. George-the-Martyr dates only from the time of Queen Anne; but during the first hundred years of its life it was by no means obscure. We fancy that it will be news to most people (its own inhabitants included) that its name is derived from Fort St. George, or Madras, of which one of its chief founders, Sir Streynsham Master, had been governor. It includes within its area Queen Square, Great Ormond Street, and Red Lion Square, about all of which Mr. Miller has something to say in a very pleasant fashion.

We have also on our table two or three books which we can only characterise as literary curiosities. These are an edition of *Uncle Tom's Cabin*, issued by Mr. F. E. Longley, for one penny (the type may be good of its kind, but to our own overworked eyes, and likewise to those not much accustomed to reading, it is simply illegible); and illustrated French translations of *The New Testament* and *The Pilgrim's Progress*, to be obtained in this country from Mr. Elliot Stock. We cannot praise the illustrations in either of these; but the latter of the two can at least be deciphered without pain.

#### NOTES AND NEWS.

DESPITE at least one notable withdrawal (which we yet hope may be itself withdrawn), a large number of candidates remain in the field for the vacant librarianship of the Bodleian. It is said that Mr. H. Bradshaw, of the Cambridge University Library, may possibly be induced to allow himself to be nominated. That Mr. H. N. Moseley should succeed to the late Prof. Rolleston's chair seems to be the universal opinion at Oxford.

LORD VERNON has made arrangements for the publication of the early Latin Commentary of Benvenuto da Imola upon the *Divina Commedia*. Among the many great works in connexion with Dante projected or carried out by the late Lord Vernon, was the publication of this important Commentary. He caused a transcript to be made of the Great Laurentian MS.

(Colomb di Batines, ii. 305), with collations throughout of the greater part of two other MSS. in the same library (Nos. ii. and iv., Batines, pp. 304, 306). The work will be printed from this transcript, which is now in Lord Vernon's library at Sudbury Hall, under the supervision of Sir James Lacaita. The Commentary (date about 1379) of Benvenuto da Imola, who was a pupil of Boccaccio, is important from its being the most historical of the early Commentaries, a quality in which most of them are sadly deficient. Moreover, it is still practically unedited. About 1856 it professed to appear "*Voltato in Italiano dall'Avvocato Giovanni Tamburini*," but both the American Dante scholar, Mr. Charles Eliot Norton, and Dr. Witte have condemned this work as absolutely worthless.

THE successor of the late Dr. Holland as editor of the *Century Magazine* (Scribner's Monthly) is Mr. R. W. Gilder, the poet.

THE testimonial fund for Dr. Bain, late Professor of Logic in the University of Aberdeen, is making good progress. There has just been received from India a remittance of £30 on account of subscriptions from Prof. D. Duncan, and other members, graduates, and students of the Presidency College of Madras.

WE are glad to hear that the example of acting a Greek play in the original, first set at Oxford, and then taken up by the Edinburgh Academy, is spreading among our public schools. The *Alcestis* of Euripides is being prepared for acting at Bradford College by the Rev. H. B. Gray, who now fills the two offices of warden and head-master. The music for the choruses is being specially written by the precentor (the Rev. J. Powley), who has attempted to represent the effect of Greek music by a sort of modification of the Gregorian measure. We understand that help has been given by some of the famous Oxford cast of the *Agamemnon*. The performances will be given in the week before Lent next year.

THE preliminary meeting of the Cambridge Browning Society is to be held at Mr. Bradshaw's rooms, at King's, on the evening of Friday, November 11. The chair will be taken by the Rev. Prof. Westcott; a paper will be read on "Browning as a Poet," by Dr. Charles Waldstein; and the society will then be formally organised. The intention is to develop the society into one for the more thorough study and deeper appreciation of modern literature, making Browning, as the representative modern English poet, the centre of the society's work.

THE Queen has been pleased to accept the first copy of Tupper's *Proverbial Philosophy* in its complete and illustrated form, as just published by Messrs. Cassell, Petter, Galpin and Co.

THE volume of Sonnets edited by Mr. T. Hall Caine, to which we referred last week as about to be published by Mr. Elliot Stock, is to be called *Sonnets of Three Centuries*. We hear that it will contain sonnets, hitherto unpublished, by Hartley Coleridge, Mr. Swinburne, Mr. Aubrey De Vere, Mr. D. G. Rossetti, and some twenty other living writers.

MESSRS. TRÜBNER and Co. on Monday last published a new edition of *Leaves of Grass*, being the complete collection of Walt Whitman's poems as revised by himself.

MR. JOHN SHELLY, of 8 Woodside, Plymouth, who has for some years been engaged upon a "Devonshire Glossary" for the English Dialect Society, writes that he will be glad to receive from Devonshire correspondents examples of peculiar words, &c. Owing to his other avocations, Mr. Shelly fears that he will not have his MS. ready for the printers until autumn of next year.

MR. QUARITCH was the fortunate buyer, at Puttick and Simpson's auction-rooms, on the 28th ult., of the late Mrs. Jameson's *reliquiae*. Besides copies of her own works, with MS. notes in her handwriting and additional unpublished engravings, they comprise several bundles of original correspondence, letters to her from Wordsworth, Lady Byron, Thackeray, Carlyle, Charles Dickens, Miss Martineau, Lockhart, R. W. Emerson, Eastlake, Etty, Sir E. and C. Landseer, Allan Cunningham, Peter Cunningham, Mrs. Somerville, F. D. Maurice, Sir Thomas Lawrence, Rio (the author of the *Art chrétien*), Charles Knight, Mary Howitt, John Wilson (Christopher North), Monckton Milnes (Lord Houghton), Gibson the sculptor, M<sup>me</sup>. Viardot, Miss Cushman, Mrs. Opie, Mrs. Trollope, and many others. There are also Mrs. Jameson's drawings and tracings for the *Sacred and Legendary Art*, a quantity of notes and material collected for her various works but not used, and a beautiful volume of pencil sketches of Canadian scenery executed during her excursions in 1837. It is a collection that ought to find its way into an English museum; but we fear that American competition may interfere in this, as in so many other instances, to deprive us of what it should be our interest to preserve in England.

MESSRS. OLIPHANT, ANDERSON and FERRIER, of Edinburgh, announce among their Christmas publications the following stories for the young:—*The Best of Chums*, *The Two Brothers*, *A Little Australian Girl*, and *A Lighthouse-keeper for a Night*, by Mr. Robert Richardson; *Tim's Treasure*, by Mr. A. K. H. Forbes; *How the French took Algiers*, by Mr. J. Latchmore; and *Juvenile Wit and Humour* by Mr. D. Shearer.

THE weekly Sunday lectures of the Positivist Society will be resumed on November 6. The place is Newton Hall, Fleur-de-Lis Court, Fetter Lane; the time is 8 p.m.; the lecturer for November is Dr. J. H. Bridges.

THE *Literary World* of Boston has published a bibliography of English versions of *Faust*. This list contains forty-five different translations.

HERR ARNOLD RUGE has left behind him *A History of Our Own Times*, from the year 1848 till the outbreak of the Franco-Prussian War, which will be shortly published (Leipzig: C. F. Winter). Not the least interesting feature in this work may be expected to be the author's personal recollections of the revolution in Germany in 1848.

A MODERN-GREEK version of *Othello* has recently been put on the boards of the Olympia theatre in Athens, and met with a marked success.

It appears that a hot dispute is raging on the other side of the Atlantic concerning the true authorship of *The Danites*—a play not unknown in this country. Mr. Joaquin Miller, Mr. Rankin the player, and an obscure "amanuensis" all lay claim to the honour. In the course of the quarrel, a third party thought fit to publish a letter from Mr. Joaquin Miller characterising Mr. Rankin as "the most colossal liar and the most impudent thief that ever made use of the practices of both without the skill of either." Mr. Rankin proceeded to prosecute Mr. Joaquin Miller for libel; but the presiding judge, after hearing evidence, announced that he had consulted with the district attorney, and had arrived at the conclusion that the words used were not criminally libellous.

MESSRS. HENRY HOLT and Co., of Boston, announce a series of "Lives of American Worthies," in which *Columbus* will be written by Mr. W. L. Alden, *Captain John Smith* by Mr. Charles Dudley Warner, *William Penn* by

Mr. Robert J. Burdette, Washington by Mr. John Habberton, and Jackson by Mr. George T. Lanigan. Many of the authors named are well-known writers on the New York press.

THE practice of preparing MS. service books on parchment for the use of village churches seems to have been continued in Spanish monasteries nearly to the close of the last century. We have lately had examined for us in the church of a small town on the Northern frontier nineteen MS. parchment volumes in folio, complete or in fragments, with music and ornamented capitals and margin, more or less rudely decorated. Those complete are signed by the scribes, who were sometimes brethren of the Redemptionist Order, and are dated 1676, 1678, 1697, and 1766. In this last the signature is in Spanish—"este libro se hizo," &c.; the former are in Latin—"Scriptit Frater Philippus Las Hervas Ordinis, etc.," "Franciscus Lorieri Scriptit."

UNDER the title of *Novísimo año cristiano y Santoral Español*, a new and elaborate series of Lives of the Spanish Saints is announced for speedy publication at Madrid. The editor-in-chief of the series is our own learned contributor, Padre Pita, S.J., who will be assisted by a committee, including representatives of most of the other religious Orders and also the well-known name of Dr. Menéndez Pelayo. The mode of publication will be in monthly numbers, handsomely got up and illustrated.

HEINRICH DÜNTZER'S *Life of Lessing* will appear immediately (Leipzig: Ed. Warteg).

QUEEN ELIZABETH OF ROUMANIA, who writes under the pseudonym of "Carmen Sylva," has just published four stories in verse, with the title of *Stürme* (Bonn: Strauss).

If we may trust *Polybiblion*, history has done a grievous wrong to Tilly by associating his name with the sack of Magdeburg. The real authors of this historic crime, we are to believe in the future, were Gustavus Adolphus and Wallenstein. So at least appears from the diary of one Zacharias Bandauer, an eye-witness of the event, which has just been published (Paris: Palme), with notes by Herr Klopp, and a translation into French of the original Latin.

HERR AUGUST REISSMANN, the biographer of several German musicians, has just published (Berlin: Guttentag) a *Life of Handel*.

HERR JULIUS PETZOLDT has in preparation a catalogue of the large mass of Dante literature accumulated by King John (Philalethes) of Saxony, which will be published by the firm of Teubner, of Strassburg.

PROF. FRANCESCO BERLAN has in the press an important work on the history of printing and the allied arts in Italy.

AN interesting collection of popular amatory poetry, belonging to the sixteenth century, has been published by Filippo Salveraglio (Mortara: Paolo Botto) under the title of *Strambotti Gentilissimi ad Esempio d' Ogni innamorato*.

A CORRESPONDENT informs us that the story of the "Pied Piper" is told by Gaspar Schott, of the Society of Jesus, in his *Physica Curiosa sive Mirabilia Naturae et Artis* (quarto, Herbipoli, 1697, p. 452). After relating the facts in a circumstantial manner, Schott concludes: "De re gesta minimè dubito, non tam propter unanimum multorum Scriptorum consensum, quam propter constantem incolarum urbis traditionem." He refers to a book written in German by a certain Samuel Erichius, entitled *Exodus Hamelensis*, printed at Hanover in 1655.

### FRENCH JOTTINGS.

ON October 25, the five Academies which compose the Institut held their annual public meeting, under the presidency of M. Caro, of the Académie française, who was supported by the following members of the other branches:—MM. Camille Doncet, Pavet de Courteille, Würtz, and Questel. The president, after commemorating the losses which the Institut has sustained during the past year by death, declared the award of the biennial prize of 20,000 frs. to M. Désiré Nisard for the *Histoire de la Littérature française*, and of the prix Volney of 1,500 frs. to M. James Darmesteter for his *Grammaire historique de la Langue persane*. The annual address was delivered by M. Gaston Paris, of the Académie des Inscriptions et Belles-Lettres, who chose for his subject "Siger de Brabant." Addresses were also delivered by M. E. Legouvé, upon "Néopucène Lemerrier;" by M. Bouley, on "La nouvelle Vaccination;" and by M. A. Gruyer, upon "His de la Salle." These addresses are being printed in full in the pages of the *Revue politique et littéraire*—a weekly paper which (we may take this opportunity of saying) has become as valuable in its own way as is the *Revue critique*, the *Revue historique*, or the *Revue scientifique*. The current number, besides two articles on French politics by M. J. J. Weiss and M. Joseph Reinach, which are creating no little stir in Paris, also reprints a large portion of Lord Derby's article upon "Ireland and the Land Act."

THE Académie française has appointed December 8 as the day for the election of three members in the place of the late Littré, Dufaure, and Duvergier de Hauranne. It has also decided to have no preliminary discussion upon the claims of the several candidates.

THE synod of the French Protestant Church, which has just concluded its meetings at Marseilles, has appointed a commission of five members to consider all the several translations of the Bible into French that already exist, with a view either to the adoption of one of these, or to the recommendation that an entirely new version be undertaken.

It is stated that M. Benedetti, the too well known ambassador of France at the Prussian Court in 1870, has just completed a work that will be entitled *Révélation d'un Diplomate*.

THE *Memoirs* of Lucien Bonaparte will shortly be published by Charpentier, of Paris, in three volumes, edited by Col. Jung. The first, which is already through the press, covers the period from his birth to his departure for Spain (1800); the second will carry the work down to his arrival in Italy, and the third to his death in 1830.

THE Comte de Paris has ready for immediate publication a volume, with maps, describing the operations in Virginia during the American War.

WE have already stated that a casket containing letters of Alfred de Musset, not to be published till 1910, has been deposited in the Bibliothèque nationale at Paris. It is now said that these letters have been placed in a large iron chest, containing also the secret correspondence of Napoleon III. with M<sup>me</sup>. Cornu, which will be edited by M. Renan and published in 1885.

HENRY GRÉVILLE'S new novel, entitled *Perdue*, which has just been published by E. Plon, of Paris, treats not of Russian, but of Parisian life and character.

ANOTHER new novel which is attracting some attention in Paris is *Harald*, by M. Charles Edmond (Calmann Lévy), the scene of which is laid in modern Denmark.

THE firm of Calmann Lévy has also just issued the correspondence of Benjamin Constant with M<sup>me</sup>. Récamier, the publication of which was prohibited thirty years ago by a court of law. The question is asked whether the representatives of Constant will again take legal proceedings.

THE Commission appointed by the Government to consider the question of isolating the Bibliothèque nationale has decided that the adjoining buildings in the Rue Richelieu must come down; and similar measures are now demanded for the protection of the Bibliothèque de l'Arsenal.

THE current number of the *Revue historique* contains articles by M. Albert Sorel upon "French Diplomacy during the Revolution;" by M. Ernest Renan, upon "The First Martyrs of Gaul;" and by M. O. Bayet, "Did Estates-General exist in 1313?" In the "Bulletin historique" Mr. Bass Mullinger contributes notes upon English works relating to antiquity and the Middle Ages; the French notes are written by M. G. Monod himself; the German notes by Prof. H. Haupt.

### OBITUARY.

PROF. BLUNTSCHLI, OF HEIDELBERG.

JEAN GASPARD BLUNTSCHLI, the subject of the present monograph, was born at Zürich on March 7, 1808. From his early youth he devoted himself to the study of jurisprudence, and had barely attained his majority when his treatise on the Roman Law of Inheritance (*Das Römische Notherbenrecht*) was crowned by the Legal Faculty at Berlin, and obtained for him the degree of Doctor of Law. He followed up his further study of law at Bonn and at Paris; and on his return to his native country he was appointed, in 1833, Professor of Law in the newly founded University of Zürich, and shortly afterwards became the legal adviser of the city of Zürich. In 1839 he was elected a member of the Great Council of the canton, but withdrew from political life after the War of the Sonderbund, which he and his party had endeavoured in vain to prevent. In the interval of 1838 and 1839 he published a *History of Zürich from a political and juridical standpoint* (*Staats- und Rechts-Geschichte von Zürich*), of which a second edition appeared in 1856. Upon his withdrawal from political life he was appointed, with the approval of all parties, to draw up a Civil Code for the canton of Zürich. Dissatisfied with the result of the political struggles which divided his native country, he accepted, in 1848, the Chair of General Public Law in the University of Munich, which he occupied down to 1861, when he was appointed to the Chair of Public Law in the University of Heidelberg.

Before he left Switzerland he had established his fame as a jurist and an historian by a work of great research on the History of the Constitution of the Swiss Confederation (*Geschichte des Schweizerischen Bundesrechtes*). His tenancy of the Chair of Law at Munich was signalised by a treatise on General Public Law (*Allgemeines Staatsrecht*), published in 1852, which laid the foundation of his subsequent high repute in Germany as a jurisconsult; and his occupancy of the Chair of Public Law at Heidelberg was no less distinguished by a work on International Law (*Das moderne Völkerrecht als Rechtsbuch mit Erläuterungen*), which has passed through three editions, the last of which was recently translated into French by Dr. M. G. Lardy, Counsellor of the Swiss Legation at Paris. This work has also had the singular honour of being translated into Chinese, and is now a text-book for Chinese students.



of international law at the Imperial College of Tungwen at Pekin. Dr. Bluntschli was the author of numerous minor works on subjects of public law, several of which have been translated into French, such, for instance, as a treatise on the International Irresponsibility and Responsibility of the Roman Pontiff (*Die Rechtliche Unverantwortlichkeit und Verantwortlichkeit des Römischen Papstes*), translated in 1877 by Prof. Rivier, of the University of Brussels; and a treatise on the Right of Booty of War and especially the Right of Maritime Prize (*Das Beuterecht im Krieg und das Seebeuterecht insbesondere*), translated by Dr. G. Rolin-Jaequemyns, now Belgian Minister of the Interior, in the ninth and tenth volumes of *La Revue de droit international*. Dr. Bluntschli was one of the representatives of Germany at the Conferences of Brussels in 1874 concerning the laws and customs of warfare, and took a leading part in preparing the *Manual of the Laws of War* recently adopted by the Institute of International Law, respecting which an interesting correspondence between Dr. Bluntschli and Field-Marshal Count von Moltke will be found in the second volume of Dr. Bluntschli's *Gesammelte kleine Schriften* just published. So recently as in September of the present year Dr. Bluntschli was present at Wiesbaden as a member of a Commission of the Institute for framing a scheme of Maritime Prize Law and a Code of Procedure for Maritime Prize Tribunals. While professor at Heidelberg, Dr. Bluntschli became one of the founders and the permanent president of the Protestant Association of Germany, the object of which is the maintenance of religious liberty; and he has three times presided at the General Synod of Baden. It was shortly after he had vacated the chair on the third occasion of his so presiding at the Synod held at Karlsruhe on October 21 last, and as he was on his way to the Palace to have an audience of the Grand Duke of Baden, that he was suddenly seized with paralysis of the heart, and expired in his seventy-fourth year.

The Institute of International Law has lost in Dr. Bluntschli a jurist of great sagacity and power, who was its president in 1875-77, and who brought to bear on questions of public law a breadth of view and an earnestness of purpose in his enunciation of principles, which secured for him the leadership of those who sympathised with him in his application of those principles, while they earned for him the respect and the esteem of those who differed from him. As I have often had occasion to dissent from his views, as being not sufficiently regardful of the peculiar necessities of maritime States, at the council table of the Institute, and more particularly at the recent Conferences at Wiesbaden of the Commission on Maritime Prize Law, it is to me a pleasing duty to express my personal sorrow for his loss, and my conviction that the event which has cut short the promise which he still gave of much future usefulness will be deservedly a subject of deep regret to many Governments of Europe, as well as to the learned world. Dr. Bluntschli, fortunately, lived long enough to complete his task of preparing, in conjunction with Prof. Rivier and other eminent Swiss jurists, a Code of the Law of Obligations for Switzerland, upon which a Commission appointed by the Federal Government has been occupied since 1877; so that, while Heidelberg has been privileged to pay funeral honours to her adopted son, his native country has reason to be grateful to him for having devoted his last thoughts to the improvement of her laws.

Dr. Bluntschli was a widower, and has left behind him two sons and three daughters, the younger of his sons being a professor in the Polytechnicum of Zürich, while the elder

is a colonel in the army of the Swiss Confederation.

TRAVERS TWISS.

THE death is announced of Mr. Thomas Baines, author of a *History of Liverpool; Lancashire and Cheshire, Past and Present*; and *Yorkshire, Past and Present*.

#### MAGAZINES AND REVIEWS.

THE *Nineteenth Century* is particularly interesting this month, although (in strict candour we should perhaps say because) it contains none of those pretentious articles signed by well-known names, and dealing with what are called burning subjects, the interest of which depends wholly on the subjects and the names. The rank and file of magazine papers are well represented by an article on "Bighorn Hunting," by Lord Dunraven; one on "Sir Walter Raleigh in Ireland," by Sir J. Pope Hennessy; one on "International Copyright"—a fair summary of well-known facts—by Mr. W. F. Rae; and one on "The Future Cathedral of Liverpool," by Precentor Venables. But the papers of the number are unquestionably Mr. Tennyson's "Despair" and Lord Lytton's criticism on the love sonnets of his friend Proteus. We shall not imitate the rather questionable conduct of those daily papers which have given copious extracts of Mr. Tennyson's poem. It is sufficient to say that the monologue of the suicidal atheist which the Poet Laureate has contributed has been not inappropriately compared to "Rizpah" in respect of its gloomy strength and of the sonorous vigour of certain lines. It is, however, unequally executed; and there is one drawback in particular which infidels and *fidels* (there ought to be such a word if there is not) are equally sure to notice. The sufferer naturally, but perhaps unphilosophically, seems to base his theometry rather too much on his own personal experiences. However, it is really a fine poem, and worthy of the St. Martin's summer of the poet's genius which began with *Ballads and other Poems* last year. Lord Lytton's exercise in criticism is equally noteworthy, though at a level a good deal lower. Lord Lytton says some sensible things both about poetry and about Proteus; and he will interest the lovers of personal detail by certain *reportage*, in which he has exhibited the sentiments of an "illustrious poet, X.," whom it is not difficult to identify. But when Lord Lytton finds fault with X. and the critics generally for objecting to the liberties which Proteus takes with the sonnet, the ex-Viceroy talks (if we may be pardoned for speaking so freely of ex-vice-majesty) nonsense. If Lord Lytton and Proteus will go into the cricket-field and stop a ball with a straw hat, like the legendary Frenchman, a good deal of very unmistakable language will apprise them of the exact nature and extent of the crime Proteus himself has committed in a field where the rules are, to say the least, quite as well worthy of being observed as those of cricket.

THE *Cornhill Magazine* for November contains a pretty poem by J. A. S., on the "Jews' Cemetery at Venice." Prof. Colvin develops the myth of "Penthesilea" by means of a translation of the first book of the *Posthomerica* of Quintus Smyrnaeus. G. A., writing on "Some English Place-names," contributes another to his series of valuable articles on the early history of England. His object in the present article is to reconcile the prevalence of Teutonic over Celtic place-names in modern England with the supposition that a considerable number of Britons survived the English conquest. There is also a pleasant rambling article on the life of "Mrs. Barbauld," whose fame is nowadays somewhat dim. Italy also meets with

its usual recognition in periodical literature. A paper on "Country Life in Italy" is an interesting record of the actual experiences of an English lady domiciled somewhere along the East coast of Italy. Under the heading of "A Raven amidst Savages" Signor Mario Pratesi sketches his experience of an attempt to brave Italian prejudices by bringing up a raven as a pet in a little village.

THE *Rivista Europea* of October 16 has several articles of historical interest. Signor Marchesi gives a survey of the pontificate of the last foreign Pope, Adrian VI., and does full justice to the difficulties which he experienced owing to the difference between Northern and Southern culture. Signor Claretta publishes a series of letters and documents illustrating the life and policy of the Genoese Negrone di Negro, who was Finance Minister to Emanuele Filiberto, Duke of Savoy from 1569 onwards. Signor Santi also publishes some interesting letters of Scipione Maffei, showing the aid that he gave to Muratori in discovering the documents contained in the "Rerum Italicarum Scriptores."

#### THE RECENT AMERICAN CONGRESS AT MADRID.

##### II.—THE EXHIBITION.

To follow profitably the discussions of a scientific congress is within the reach of only a small number of students. The general public pays very little attention to them, and the full fruit which the scientific world reaps is harvested only after a long and often too tardy season of waiting. It is otherwise with an exhibition; everyone can learn something from the objects there displayed. Facts and monuments, rather than dissertation and theory, are the true ground-work of science.

The Catalogue of exhibits, which I herewith send you, is edited by Señors Catalina and Gorostizaga. I offer the following remarks upon each of its three sections:—

(1) *Prehistoric Monuments, Archaeology, and Anthropology*.—By far the richest exhibitor is the Royal Archaeological Museum of Madrid, which rivals that of Berlin both in the number and the rarity of the precious objects which it possesses. It is greatly to be wished that the Catalogue of all its articles, completed in MS., were published, with suitable supplements. This is already talked of. The most noteworthy objects sent to the exhibition were: seventy specimens of the Stone age, mostly in diorite; fifty of Bronze and Copper; not one of Iron; pictures painted in America representing portraits and costumes of Indians; the *Codex Maya* (from the family of Hernando Cortéz), to which I shall return shortly; 106 idols in silver, copper, stone, and earthenware; typical dresses and ornaments of Indians (the richest and most varied of the latter are the collars); seventy-three offensive and defensive arms, selected so as to give a general idea of the complete accoutrements; a collection of Peruvian vases, the richest in the world (these vases come from the *huacas* or tombs of the indigenous Peruvians in the diocese of Truxillo. The greater number have human figures, which serve to recal the manners as well as the aspect of the people who placed them in the funeral abodes of their ancestors. The fauna and flora figured on the vases play a considerable part in the ornamentation. A study might be made of these as interesting as that of the actual plants and animals, living and fossil, of these regions. The total number of these vases is 593; pottery from other districts; furniture; arts of navigation; music; the skull of a Guarani Indian reduced simultaneously by the action of fire and by compression to the tenth part of its natural volume, preserving, nevertheless, the

features fairly well. Next in importance to the Archaeological Museum as exhibitors come Señor Rodríguez Ferrer (152 articles), and Count de Guaqui, a descendant of the Incas, for Peruvian history and religion. Señor Ferrer exhibits a human jaw-bone found in a *cayo*, or islet, near Puerto-Principe (Cuba), which he considers contemporary with *Elephas primigenius* and *Ursus spelaeus*; also two skulls in a natural condition, with the forehead very depressed—the primitive type, it is believed, of the West India Islands. Even on the admission of M. de Saussure, these skulls and the jaw-bone are of very considerable antiquity. They will be deposited in the Royal Museum of Natural History, which is exceedingly rich in American fossils.

(2) *Historical, Geographical, and Linguistic Documents*.—849 MSS. (bound volumes, documents, registers, single leaves) selected from the immense depot of the Archivo general de Indias (Seville). At the head of all is the *Libro copiator de Reales cédulas y Provisiones sobre Armadas para las Indias en Tiempo de los Reyes católicos en los Años 1493 à 1495*. This is the first and most abundant source of the collection of Navarrete; but several pieces are still unpublished. I have published some myself in the *Boletín histórico* (Madrid, 1881) with reference to Friar Boyl. It is evident from this long series of original MSS. that the critical and documentary history of South America is still in its infancy. The catalogue of the Archivo de Indias is not yet made. The Government allows this department to remain in the greatest confusion; its funds are very trifling, and, what is worse, even the samples here exhibited can be consulted only under express order of the Minister of the Colonies, a proceeding which renders this capital source of information very difficult of access to scholars. The Archivo embraces all the ancient Spanish colonies. I draw especial attention to the anonymous *Relacion de la Florida y Memorias de Todos sus Caciques* (No. 245), to the documents relating to Sebastian Cabot (52-55), to Sebastian Elcano (51, 827-48), and to the letter dated Seville, September 5, 1586, relating to the English Buccaneers. A collection no less interesting to true amateurs follows—that of the house of Christopher Columbus, exhibited by the Duke of Veragua. It abounds in *autographs* of the glorious ancestor of the family, for the most part already published, but which it would be well to reproduce by photography. The geographical collection is also very rich, and comes chiefly from three depots—the Royal Academy of History, the Naval Museum, and the Geographical Society of Madrid. We may notice also the collection of charts of Señors Fernandez Duro and Rico y Sinobas. The linguistic collection, well chosen in all its branches, presents a host of grammars and vocabularies, MS. and printed, extending from Florida and California to the Straits of Magellan—e.g., Aymara, Brazilian, Caraipe, Cumana, Othomi, Pame, Tupi, Moxa, Quichua, and especially Mexican. In this last language there is a fairly abundant literature. The visitor dwells with pleasure before the *Historia universal de las Cosas de Nueva España*, by Bernardin de Sahagun (Mexican text). The copy exhibited belongs to the Royal Academy of History. But that which attracts the attention of all are the leaves of the *Proano* MS. published in 1869 by Brasseur de Bourbourg, and known to the whole world. It is now ascertained that this MS. is completed by the *Codex Maya* of the Archaeological Museum.

(3) *The Historical Numismatics of America* finds its place in medals commemorative of glorious events. This subject has been excellently treated up to date by Señor Castrobeza, in an article inserted in vol. xi. of the *Museo español de Antigüedades*, edited by Señor Rada Delgado. FIDEL FITA.

## SELECTED BOOKS.

## GENERAL LITERATURE.

- ARISTARCHI BEY. *Législation ottomane*. 6<sup>e</sup> Partie, contenant le Code civil ottoman. Constantinople: Lorentz & Reil. 9s.
- BEILYKDERE. *Garten-Palais d. Prinzen Eugen v. Savoyen in Wien*. Erbaut v. Hildebrandt 1693-1721. Wien: Lehmann & Wentzel. 10 M.
- BURTON, J. Hall. *The Scot Abroad*. Blackwood. 10s. 6d.
- DICKENS, Charles. *Lectures of*. Vol. III. Chapman & Hall.
- ECKSTEIN, E. *Die Claudier. Roman aus der röm. Kaiserzeit*. Wien: Zamarski. 12 M.
- FAULMANN, K. *Illustrirte Geschichte der Buchdruckerkunst*. 1. Lfg. Wien: Hartleben. 60 Pf.
- GABBA, G. F. *Intorno ad alcuni più generali Problemi della Scienza sociale*. 2<sup>a</sup> Serie. Milano: Hoepli. 5 fr.
- GIFFARD, P. *Les Français à Tunis*. Paris: Havaud. 3 fr. 50 c.
- GOEBEL, G. *Dante Alighieri. 6 Vorlesungen*. Bielefeld: Velhagen. 3 M.
- HAMILTON, V. M., and S. M. FASSON. *Scenes in Ceylon*. Chapman & Hall.
- HAVARD, H. *L'Art à travers les Mœurs*. Paris: Quantin. 25 fr.
- JAMES, Henry. *The Portrait of a Lady*. Macmillan. 31s. 6d.
- LOSSOW, H. *Triomphe des Cupidon: douze Dessins fantastiques*. Paris: Hinrichsen. 25 fr.
- MAGYARLAND: a Narrative of Travels through the Snowy Carpathians and great Alföld of the Magyar. Sampson Low & Co. 42s.
- MASON, D. *De Quincey*. ("English Men of Letters.") Macmillan. 2s. 6d.
- PAULSTRE, L. *La Renaissance en France*. 6<sup>e</sup> Livr. Ile-de-France (Seine-et-Oise). Paris: Quantin. 25 fr.
- PARRAN, Bibliographie et Iconographie des Œuvres de Pétrus Borel et d'Alexandre Dumas père. Paris: Rouquette. 8 fr.
- ROBERT, U. *Inventaire sommaire des Manuscrits des Bibliothèques de France*. 2<sup>e</sup> Fasc. Paris: Picard. 4 fr.
- SUMNER, H. *The Avon*. From Naseby to Tewkesbury. Seeley. 31s. 6d.
- VACCHERI, G. G., e C. BERTACCHI. *Cosmografia della Divina Commedia*. Milano: Hoepli. 5 fr.
- VAUX, Le Baron de. *Les Hommes d'Épée*. Paris: Rouveyre. 20 fr.

## THEOLOGY, ETC.

- EWALD's Commentary on the Prophets of the Old Testament. Trans. J. P. Smith. Williams & Norgate. 52s. 6d.
- OLDENBERG, H. *Buddha. Sein Leben, seine Lehre, seine Gemeinde*. Berlin: Besser. 10 M.
- SORLEY, W. R. *Jewish Christians and Judaism*. Bell. 4s. 6d.

## HISTORY.

- ALLEN, Grant. *Anglo-Saxon Britain*. S. P. C. K. 2s. 6d.
- BULMERINCQ, M. de. *Le Passé de la Russie, depuis les Temps les plus reculés jusqu'à la Paix de San-Stefano, 1875*. Paris: Fischbacher. 4 fr.
- CUTTS, E. L. *Constantine the Great: the Union of Church and State*. S. P. C. K. 3s. 6d.
- DIOCESAN HISTORIES. *Durham*, by J. L. Low. *Peterborough*, by G. A. Poole. S. P. C. K. 2s. 6d. each.
- EISENHART, H. *Geschichte der Nationalökonomik*. Jena: Fischer. 4 M.
- ERLACH, R. v. *Zur bernischen Kriegsgeschichte d. J. 1798*. Bern: Wyss. 16 M.
- EWALD, A. C. *Stories from the State Papers*. Chatto & Windus. 21s.
- FREEMAN, E. A. *Subject and Neighbour Lands of Venice*. Macmillan. 10s. 6d.
- HUETTLES *Chronik der Stadt Trautenu (1484-1601)*. Bearb. v. L. Schlesinger. Leipzig: Brockhaus. 10 M.
- LEIBT, H. W. *Zur Geschichte der römischen Societas*. Jena: Fischer. 2 M.
- SCHROEDER, R. *Die Franken u. ihr Recht*. Weimar: Böhlau. 1 M. 60 Pf.
- SCHULZE, H. *Die sächsischen Hausgesetze*. Jena: Fischer. 10 M.
- TARDIF, J. *Études sur les Institutions politiques et administratives d. la France: Période mérovingienne*. 1<sup>re</sup> Partie. Paris: Picard. 6 fr.
- UNKUNDENBUCH, liv., est.-u. curländisches. Begründet von P. G. v. Bunge, fortgesetzt v. Hildebrand. 7. Bd. 1423 Mai-1429 Mai. Riga: Deubner. 20 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ADAMSON, R. *Fichte*. Blackwood. 3s. 6d.
- BASTIAN, A. *Der Völkergedanke im Aufbau e. Wissenschaft vom Menschen u. seine Begründg. auf ethnolog. Sammlgn.* Berlin: Dümmler. 4 M.
- COOKE, M. C. *Freaks and Marvels of Plant Life*. S. P. C. K. 6s.
- COSSON, E. *Compendium florae atlanticae: Flore des États barbaresques, Algérie, Tunisie et Maroc*. Vol. I. 1<sup>re</sup> Partie. Paris: Imp. Nat.
- DONADT, A. *Das mathematische Raumproblem u. die geometrischen Axiome*. Leipzig: Barth. 1 M. 60 Pf.
- KERNER, A. *Schedae ad floram exsiccantam Austro-Hungaricam a museo botanico univ.-restitut. Vindobonensis editam*. Wien: W. Frick. 80 Kr.
- MARILLIAT, L. *Étude historique sur la Philosophie de la Renaissance en Italie (Cesare Cremonini)*. Paris: Hachette.
- ORMEROD, E. A. *Manual of Insects injurious to Agriculture*. Sollenstein. 3s.
- PRANTL, K. *Unteruchungen zur Morphologie der Gefässkryptogamen*. 2. Hft. Die Schizaceen. Leipzig: Engelmann. 12 M.
- REINKE, J., u. H. RODKWARD. *Studien üb. das Protoplasma*. Berlin: Pavy. 10 M.
- ROYER, C. *Flore de la Côte-d'Or, avec Déterminations par les Parties souterraines*. T. I. Paris: Savy.
- SCHMIDT, L. *Die Ethik der alten Griechen*. 1. Bd. Berlin: Besser. 7 M.
- SELINKA, E. *Zoologische Studien*. II. Zur Entwicklungsgeschichte der Seeplanarien. Leipzig: Engelmann. 6 M.

## PHILOLOGY.

- LUCHAIRE, A. *Recueil de Textes de l'ancien Dialecte gascon, d'après des Documents antérieurs au XVI<sup>e</sup> Siècle*. Paris: Maisonneuve.
- PALRY, F. A. *A Short Treatise on the Greek Particles and their Combinations, according to Attic Usage*. Bell. 2s. 6d.

## CORRESPONDENCE.

## PROF. P. DE LAGARDE.

St. Andrew's, Station Road, Cambridge: Nov. 1, 1881.

The well-known Orientalist and theologian Prof. P. de Lagarde, of Göttingen, has been long engaged, as every student of the Old Testament is aware, in preparing a critical edition of the Septuagint. This has been the object to which all his other labours and publications have been subsidiary. His plans are now so far matured that he is actually engaged in printing, as a first step, the Greek text according to the revision of Lucian of Antioch (see Field's *Origenis Hexapla*, Prolegomena, cap. ix., p. lxxxiv.). The necessary MSS. he has collated himself in Paris, Rome, and London. Other journeys will, however, be necessary before all the materials for his ulterior plans are collected. Some English friends, who have seen how Dr. de Lagarde has spent not only time and health, but also his private means, on these studies, have subscribed a small fund to aid him in this undertaking, and entrusted the disbursement of it to myself. If any others of my countrymen are willing to send me contributions to this fund, I will gladly take charge of them. But what I wish at present to state more particularly is that Dr. de Lagarde is publishing his edition of Lucian's LXX. at his own expense and risk, and that any scholar has it in his power to assist him by simply purchasing, through a foreign bookseller, some of the following books, which are Dr. de Lagarde's own property.

- "Symmicta," 2 vols. 10s.
- "Veteris testamenti ab Origene recensiti fragmenta apud Syros servata quinque. Praemittitur Epiphani de Mensuris et Ponderibus liber nunc primum integer et ipse Syriacus." 15s.
- "Praeterrimissorum libri duo" ["the Theophrastus Arabico-syrius of Elias of Nisibis and the Scholia of Barhebraeus on the Psalms"]. £1.
- "Reliquiae juris ecclesiastici graece." 5s.
- "Reliquiae juris ecclesiastici syriace." 10s.
- "Titii Bostreni contra Manichaeos libri iv syriace." £1.
- "Geoponicon in sermonem Syriacum versorum quae supersunt." 10s.
- "Constitutiones apostolorum graece." 10s.
- "Materialien zur Geschichte und Kritik des Pentateuchs arabisch." £1.
- "Der Pentateuch koptisch." £1.
- "Genesis graece, accedunt Hieronymi quaestiones hebraicae in libro Geneseos." 10s.
- "Prophetiae priores et posteriores chaldaice." £1.
- "Hagiographa chaldaica." £1.
- "Psalterium juxta Hebraeos Hieronymi." 8s.
- "Psalterii versio memphitica, etc." £1.
- "Psalmi 1-49 arabice in usum scholarum." 5s.
- "Psalterium, Job, Proverbia, arabice." £1.
- "Deutsche Schriften," 2 vols. 6s.

WM. WRIGHT.

## THE "TURNER" IN THE EXHIBITION AT THE UNITED ARTS GALLERY.

London: Nov. 1, 1881.

In your notice of our Winter Exhibition in last week's ACADEMY, it is stated to include "a large and glowing sketch assigned to Turner."

Will you permit us to remark that the picture is not (as might be inferred from the term assigned) a doubtful example, but an absolutely pure and important work (four feet by three



feet) by Turner? It has been examined by the chief experts in town, and their opinion is unanimous. We can, moreover, trace its descent (by ownership) from the time it left Turner's possession.

SHEPHERD BROS.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 7, 7.30 p.m. Aristotelian: Discussion, "Existence."  
8.30 p.m. Royal Academy: Anatomy, "The Muscles," IV., by Prof. J. Marshall.  
TUESDAY, Nov. 8, 8 p.m. Anthropological Institute: "The Animism of the Indians of British Guiana," by Mr. E. F. Im Thurn; "Some Instances of Girl Sacrifices, Jar-burial, and Contracted Intermarriages in India and the East," by Mr. M. J. Wailhouse.  
8 p.m. Photographic.  
8 p.m. Institution of Civil Engineers: "Iron Permanent Way," by Mr. Charles Wood.  
WEDNESDAY, Nov. 9, 8 p.m. Microscopical: "Multiple Staining of Animal and Vegetable Tissues," by Mr. B. Willis Richardson.  
8 p.m. Zetetical: "The Meaning of Fair Trade," by Mr. James Edgeworth.  
THURSDAY, Nov. 10, 8 p.m. Mathematical: Annual Meeting; "The Limit to the Number of Different Proper Fractions whose Denominations are Less than  $x$ , when  $x$  is Large," by Messrs. M. Jenkins and C. W. Merrifield; "The Oscillations of a Viscous Spheroid," by Prof. H. Lamb.  
8 p.m. Telegraph Engineers and Electricians.  
FRIDAY, Nov. 11, 8 p.m. New Shakspeare: "Suicides in Shakspeare," by the Rev. J. Kirkman.  
8 p.m. Royal Academy: Demonstration, "The Foot and Leg," by Prof. J. Marshall.  
SATURDAY, Nov. 12, 3 p.m. Physical: "Spirals in Crystals," by Mr. Lewis Wright; "Integrating and Other Apparatus for the Measurement of Electrical and Mechanical Forces," by Mr. C. V. Boys.

#### SCIENCE.

##### DELITZSCH UPON THE SITE OF PARADISE.

*Wo lag das Paradies?* By Fr. Delitzsch. (Leipzig: Hinrichs.)

For three or four years past Assyrian scholars have been eagerly looking forward to the appearance of the work on the site of Paradise upon which it was known Prof. Delitzsch was engaged. With a self-denial, however, rare in these days, the author refrained from committing his ideas and conclusions to print until long and conscientious study had made them thoroughly mature. The volume he has now published, therefore, is of unusual value. It abounds with new facts and new results, all of which have been well sifted before being presented to the world.

The book is intended for Biblical students and geographers, as well as for Assyriologists and philologists. The earlier portion seeks to determine from Assyrian sources the geographical position assigned by the Yahvist in Genesis to the Garden of Eden; while the latter part of it deals at length with the geography of Babylonia and the adjoining countries according to the cuneiform inscriptions. Dr. Delitzsch first shows the insufficiency of the theories which have placed the Garden of Eden in the Hindu-Kush, Armenia, or elsewhere, and makes it perfectly clear that we must look for it only in Babylonia. Unlike Sir Henry Rawlinson, who assigns it to the neighbourhood of Eridu (now Abu-Shahrain), which, 3,000 years ago, stood, not inland, but on the shores of the Persian Gulf, he identifies it with Kar-Duniyas, or that portion of Accad (Northern Babylonia) which lay between Bagdad and Babylon. Eden is the Accadian *edin*, "plain" or "valley," borrowed by the Semitic Babylonians and Assyrians under the form of *edinu*, the genuine Semitic equivalent of which is *tsuru*. The latter word is plainly the modern Zor, the name given according to Wetzstein to the district watered by the

Tigris and Euphrates between the thirty-fifth and thirty-sixth parallels of latitude. The Dura of Dan. iii. 1, where Nebuchadnezzar set up his golden image, would be the same word. Here the garden of primeval man must have been planted, in that rich and fertile region which in postdiluvian days became the garden of the ancient world. The Pison and Gihon Dr. Delitzsch would identify with the Pallakopas and Shatt en-Nil canals, which there is reason to believe were originally river-beds before they were converted to the service of Babylonian irrigation; and in this way he ingeniously explains the expression of Genesis which makes the river of Paradise divide into four heads after leaving the garden. Pison he proves to be an Accadian word for "canal," afterwards adopted by the Semitic Babylonians; but his attempt to find the name of Gihon in the inscriptions is as little satisfactory as my own published in the *Transactions* of the Society of Biblical Archaeology in 1872, to the help of which, by-the-way, Dr. Delitzsch also comes. It is possible that the name is one which has been considerably modified so as to turn it into a Semitic word of suitable meaning.

It is out of the question, in the space at my disposal, even to glance at the many new things of which Dr. Delitzsch's book is full. One of the most interesting notes is that on the "tetragrammaton," in which the author shows conclusively, as it seems to me, that the original form of the sacred name of the Hebrew God was Yahu (or Yeho), not Yahveh. His derivation of the name from the personal pronoun, however, will probably not satisfy all Semitic scholars. Perhaps light may be thrown upon it when the Hittite inscriptions are deciphered. As regards these, by-the-way, I cannot share his view of their Semitic character, nor agree with his explanations of some of the Hittite names mentioned on the monuments; nor can I accept Hoffmann's ingenious conjecture, based on the statement of Steph. Byzantinus, that Oropos was originally called Telmêssos. The latter seems to me too Greek a name to be received in evidence; and I much doubt the equivalence of Oropos or Europos and Jerabis, which rather implies a Hierapos or Hieropos. According to Mr. Boscawen, the true Arabic name of the site of Carchemish is Jerablûs, as given not only by Skene, but also by Maundrell, the first European visitor to the spot, Jerabis being merely a Turkish corruption of it. On the other hand, Prof. Delitzsch must, I think, be right in distinguishing between the Assyrian Amattu or Hamath and the country of Khammat (better Khavvat), which he acutely identifies with the Hivites. The Girgashites, whom the Old Testament mentions along with the Hivites, should, I believe, be pointed Gar-gis—a name which is parallel to those of Gar-gamis and Gar-imiris or Amorites (see *ACADEMY*, August 27, 1881).

I am glad to find Dr. Delitzsch rejecting the identification of Adra-khasis and Xi-suthrus, which probably represents Zi-Susru, "the spirit of Anu" or "heaven." But he has not convinced me that Magan and Meluk were originally divisions of Babylonia. On the contrary, the evidence seems

to me to support the view of Oppert and Lenormant, who see in Magan the Sinai Peninsula, the land of copper and the *si'amu*, or turquoise, the "onyx-stone" of Gen. ii. 12. "Yatnan," again, as a name of Kypros, should rather be Yânan, the second character used in writing the word having here the value of *d*, and being specially selected to denote the Greek *omega*. The word shows that an undigammated form of the name was in use contemporaneously with the digammated Yavnan (Ἰαφόνων).

One of the most important discoveries made by Dr. Delitzsch is that relating to the Kûtu (of Gutium) and the Sûtu, the nomads of the Kurdish mountains and the lowlands to their south-west. He makes it clear that they are often alluded to in the inscriptions under the shortened forms of Ku and Su. These must be the Koa and Shoa of the Old Testament (Ezek. xxiii. 23; and see Isa. xxii. 5); and the bilingual tablets contain words said to belong to the language of the Su (*zalkhu*, "lead," *pitku*, "child," &c.). Passing over the weighty remarks which go far to show that the word "Paradise," instead of being of Persian origin, is more probably of Accadian derivation, I may mention that Dr. Delitzsch's expectation of finding the Talmudic נֶזֶם, or "palm," in the cuneiform texts is actually verified by a passage he seems to have overlooked (*W. A. I.* v. 26, 23), where *tsinnitan* is explained as "the tree of Accad." Babylonia, as we know, was above all other lands the native home of the palm. But his doubts as to the existence of early intercourse between Chaldaea and the West coast of India do not appear to me to be justified. Fragments of teak were found by Col. Taylor at Mugheir, the ancient Ur; and an old Babylonian list of clothes (*W. A. I.* v. 14, 42) mentions *sindhû*, or "Indian" muslin, the *sâdin* of the Hebrews and the *σνδών* of the Greeks. I may add that in the notes quoted from George Smith (p. 267, l. 7) "saw" is a misprint for "squeeze."

By way of conclusion, I have only to say that Dr. Delitzsch's book more than fulfils the expectations with which its appearance was welcomed, and that it will be found indispensable both to the Biblical critic and the student of Oriental geography.

A. H. SAYCE.

#### NOTES OF TRAVEL.

THE China Inland Mission have received a very interesting piece of intelligence from the far North-west of China. A Tibetan gentleman, it seems, who had previously met Mr. Easton in the west of the province, had visited Mr. Parker at Tsinchow, in Kansu, and had taken some of his countrymen with him. He had promised to translate into his own language a catechism prepared by the Rev. Griffith John, of Hankow, to enable Mr. Parker to reach his countrymen better. After this, surely our chances of getting to Lhasa must be improving.

THE Russian General Rohrberg is just now engaged on a preliminary survey of the former Perso-Turkoman frontier with a view to a re-arrangement, presumably not to the advantage of Persia.

SURVEYORS appear to find plenty of occupation in Canada just now. The Howse Pass survey, on the route of the Pacific Railway, has

been abandoned, and operations are now being commenced in the Kootenay Pass. Government surveyors, again, are at work on the draining of Lake Manitoba into Lake Winnipeg, in consequence of its having this summer threatened to inundate the surrounding country.

THE Dépôt de la Guerre, at Paris, is preparing an elaborate map of France on a large scale, and some of the sheets are already finished. By means of various colours much useful information will be given on it.

THE United States revenue cutter *Thomas Corwin*, which, under Capt. Hooper, has made several voyages in the Arctic Seas, has just returned to San Francisco, and the steamer *Alliance* to Halifax, from their expeditions in search of the *Jeannette*; and, we regret to say, neither has met with the least trace of Capt. de Long's party. By latest accounts the *Rodgers*, under Lieut. Berry, had not been more successful.

No news having been received from that most enterprising Arctic traveller, Mr. Leigh Smith, since he left in the *Eira* last June on another voyage to Franz Josef Land, his friends are not unnaturally getting anxious about him, especially since Capt. David Gray has reported the abnormally low latitude to which the pack ice has this year drifted. It is stated that, notwithstanding the lateness of the season, Sir H. Gore Booth, who made an Arctic voyage with Capt. A. H. Markham in the *Isbjörn* some two years ago, has undertaken to start in search of Mr. Smith and his party.

IN the new number of the *Monthly Record of Geography* an account is given, in diary form, by Mr. W. Beardall of his exploration of the Rufiji River in East Africa. His expedition was undertaken, by order of the Sultan of Zanzibar, in order to collect information about the country and inhabitants on the river and on its affluent, the Uranga. Mr. Francis Galton afterwards furnishes some notes on isochronic passage charts, in illustration of which he gives a small coloured map of the world. In the geographical notes reference is made to the voyages of Capt. Gray and Adams in the Arctic seas and their observations on the condition of the polar ice this year. Four notes are devoted to news of current explorations in East and West Africa, and another to remarks on Major Raverty's *Afghanistan and Beluchistan*, of which two parts have lately been issued. The last note gives, on official authority, a list of the leading French scientific expeditions and their objects. This month we have a second and concluding instalment of the proceedings in the geographical section of the British Association. Mr. C. R. Markham's "Fifty Years' Arctic Work" appears to be given textually, and there are also extensive excerpts from Col. Grant's and the Rev. H. Waller's papers on African geography and exploration.

#### SCIENCE NOTES.

*The Mineralogy of Sutherland.*—By far the largest portion of the last number of the *Mineralogical Magazine* is occupied with a continuation of Prof. Heddle's paper descriptive of the geognosy and mineralogy of Sutherland. The close attention which Dr. Heddle has for so many years bestowed upon Scottish minerals, as well in the field as in the laboratory, must always give great weight to the mineralogical portion of his papers. The present contribution contains a number of original analyses, and, although it does not record any new species, it notices two or three minerals which appear to have been hitherto unrecorded among British species. Thus, a substance described at first as an "indurated steatite" is now believed to be *Agalmatolite*, while a variety of oligoclase

with included micaceous matter is referred to the true *Sonnenstein*. The black mica which Dr. Heddle described a year or two ago under the name of *Haughtonite* is found in several of the Sutherland rocks. We understand that the Mineralogical Society, aided by the Duke of Sutherland, intends to issue a coloured geological map of the county, which has been prepared by Dr. Heddle in illustration of his papers on Sutherland.

MR. W. T. BLANFORD, of the Geological Survey, and joint-author of the official *Manual of the Geology of India*, has been ordered to proceed to Quetta during the present cold season, and report upon the coal-beds in that neighbourhood.

THAT enthusiastic meteorologist, Mr. Wragge, made his last ascent of Ben Nevis for the season on October 27. He then found ice incrustations on the fixings of his instruments about five feet deep to windward. During the previous week, the highest shade temperature registered was 30° F., the lowest 23°.

THE *Scotsman* of October 28 draws prominent attention to a "lump of iron" that was found last March on a farm in Dumfriesshire. In form it is something like two four-inch cubes placed together, with fairly regular sides; and it weighs about 32 lbs. It is credibly stated to have been dug up about three feet below the surface, embedded in what is described as boulder-clay. On testing, it has been found to contain ninety-nine per cent. of iron and no nickel. When etched with strong acids, it shows a peculiar crystalline surface. From these results it is argued that this lump of iron cannot be of meteoric origin; and it is suggested that it may possibly be a "bloom" from a prehistoric foundry. But how came it in the spot where it was found, and so deeply buried? It is now to be seen in the Edinburgh Industrial Museum.

MR. DONALD M'ALISTER, Fellow and Lecturer of St. John's College, Cambridge, has undertaken to prepare an English edition of Prof. Ernst Ziegler's *Text-Book of Pathological Anatomy*—the standard work on its subject. It will be published by Messrs. Macmillan and Co.

#### PHILOLOGY NOTES.

MR. ROBINSON ELLIS's long-expected edition of the *Ibis* of Ovid is now entirely in print, and will probably be issued from the Clarendon Press by Christmas.

PROF. FRIEDRICH DELITZSCH's new book on the site of Paradise (reviewed in another column) is being translated into English. The English edition, however, will not contain the Notes and Appendices of the original work.

THE third volume of the Rev. Dr. Hayman's edition of *The Odyssey*, which will complete the work, and which has been in the press for nearly two years, will shortly appear. It will contain books xii. to xxiv., with the same apparatus of various readings (special prominence being given to those due to the digamma), marginal references, commentary, and running abridgement, as in the former volumes. The text has been formed from the Harleian MSS., the Princes and Roman editions, the texts of Ernesti, Wolf, Dindorf, Bekker, and Laroche. The *apparatus criticus* comprehends the entire collations of the latter edition, with numerous corrections brought to light by a fresh examination of the MSS., various readings from hitherto unused Harleian, Bodleian, and Cambridge MSS., the chief ancient *lexica* and *anecdota*, and the *scholia* to both *Iliad* and *Odyssey* in their entirety. It thus offers a wider critical basis than has been attempted in any previous edition. The Preface defends the genuine antiquity of

the Homeric poems, and discusses the date of the introduction of writing among the Greeks.

A VERY interesting communication was made to the Society of Biblical Archaeology at its meeting last Tuesday evening. Mr. Pinches, during a recent visit to Paris, copied in the Louvre a little clay tablet found in Kappadokia, which is written in a peculiar kind of cuneiform character, and in an unknown language. The ideographs, however, contained in the text enabled him to discover that it related to the gift of certain silver articles to the Sun-god. He then recollected having seen in the British Museum a similar tablet in the same style of writing, which had also been brought from Kappadokia. An examination of the latter on his return to England showed that, as regards both the form of the cuneiform characters and the nature of the language, it closely resembled the tablet in the Louvre. From the ideographs employed in the British Museum tablet he found that the inscription recorded the sale of eighty horses, some of which were described as "Kusæan." It so happens that among the Assyrian texts sent from Kouyunjik by Mr. Rassam last summer are two report-tablets addressed to the Assyrian king on the consignment of certain horses from "the land of Kusa." One of these tablets states that altogether eighty horses were sent, while the other mentions the conveyance of horses from Dana and Kullania, cities to the north-west of Arpad. Dana seems to be the Dana of Xenophon, more generally known as Tyana, built, according to Strabo, on the mound of Semiramis. It is now represented by Kiz-Hissar, and Hittite monuments exist in its neighbourhood. Besides these two Kappadokian inscriptions, a third, also in cuneiform characters, was communicated to the society by Mr. Sayce, who had copied it last spring at Smyrna on a small gryphon's head carved out of red stone which had been brought from Kappadokia, and had probably once served to ornament a staff or sceptre. The importance of the new discovery need not be pointed out. It gives us grounds for believing that a clay library similar to those of Assyria and Babylonia exists somewhere in Kappadokia; while the decipherment of the Kappadokian language will probably lead on to that of the Hittite inscriptions. The plural accusative of certain nouns terminated, we find, in *-ā*; *aparnie* seems to have signified "of draught" and *nama* "young," while *tsaumu* and *tsama* are verbal forms.

TO our previous notice of the October Statement of the Palestine Fund, we may add that its contents include no less than six contributions to the literature of the Siloam-inscription. Prof. Sayce surrenders the Solomonic date of the inscription—a date which has recently found an able defender in M. J. Derenbourg. It is unfortunate that an element of personal feeling has been allowed to intrude into the discussion of this difficult problem—how to read and how to render this very doubtful monument of pre-exile Jerusalem. Dr. Klein's valuable paper on the manners and customs of the Fellahin of Palestine is continued, and Mr. Greene discusses the characters on one of the jar-handles found by the Temple wall, and preserved in the museum of the Fund; he reads them Lemolech Zepha (?), "To the Molech who watches," Molech worship in the Temple being attested by the Books of Kings.

DR. SARRAZIN, who is to be a *privat-docent* at Breslau, is now in England editing, from the London, Lincoln, and Cambridge MSS., the two versions of the Early-English romance of "Octavian."

PROF. ALBERT COOKE, of the Johns Hopkins University, U.S.A., has ready for the printer his edition of the Anglo-Saxon *Life of Nicodemus*. Prof. Wülker has long had an edition



of this and the Early-English versions of the saint's Life in hand for the Early-English Text Society. The more the merrier. There is room in the wide world for all.

THE forthcoming volume (the third) of the "Annales du Musée Guimet" will be *Le Bouddhisme au Tibet*, by Schlagintweit.

THE *Athenæum* belge for November 1 contains a eulogistic review by Prof. C. de Harlez of the third volume of the edition of *The Dinkard*, recently published at Bombay by Peshotun Dustoor Behramjee Sunjana.

#### MEETINGS OF SOCIETIES.

READING SOCIETY.—(Friday, Oct. 28.)

F. J. FURNIVALL, Esq., in the Chair.—Inaugural Meeting.—After the Chairman had briefly told how the society had come to be, Mr. Kirkman gave his address on the characteristics of Browning's philosophy and poetry. Mr. Kirkman suggested a rough division of the poems into two classes: (1) Those which may be understood and enjoyed; (2) Those which never will be; this rough division corresponding to a large extent with that of the earlier and later compositions. The obscurity, the being "dark with excess of light," Mr. Kirkman considered altogether a legitimate difficulty to be dealt with; a difficulty ending in satisfaction and enhanced degrees of pleasure. Assuming that the society would address itself rather to those who are indifferent to Browning than to those who love and admire him, the lecturer suggested an order in which he should be read by those who are to be charmed into appreciating him. The starting poem named was *Rabbi ben Ezra*—one of the noblest modern Christian and moral poems, swallowing up in light that miserable shadow of the faithless coldness of the time, cast in the doubt "Is life worth living?" The first element in the *raison d'être* of the society Mr. Kirkman gave as the fact that Browning is undoubtedly the profoundest intellect, with the widest range of sympathies, and with the most universal knowledge of men and things, that has arisen since Shakspeare; his Shakspearean genius shining in his power to throw his whole intellect and sympathies into the most diverse individualities. The three great subjects treated by Browning are (1) music, (2) art, and (3) religion. (1) Browning is a musician, born and cultivated. The spiritual transcendentalism of music, the inscrutable relation between the seen and the eternal, of which music alone unlocks the gates by inarticulate expression, has never had an articulate utterance from a poet before Browning's *Abt Vogler*. (2) The religious obligations of art, the attempt at compromise between the highest efforts of genius and the irregularities of the lower nature, is most powerfully conceived in the sketch of Fra Lippo Lippi. The essential Browning in the art-poems is not only the art critic, but the exponent of the religious aspect of art, the conscience discord or harmony, the relation to God in Rafael, Giotto, Andrea del Sarto, and Florence pictures. (3) Browning is not merely a religious poet, he is religion itself. Of the magnificent music in Browning's work Mr. Kirkman gave several examples, and showed how the thought was exactly fitted with the word music. However reckless and defiant he may be in the elaboration of form, he has a far wider and more commanding versatility of rhythm than Tennyson.—A short discussion followed the paper, in which Mr. Furnivall, Mr. Moncreux Conway, and Mr. Lennard Lewis took part. Mr. Moncreux Conway spoke as an old Browningite who, thirty years ago, had known a little society formed for the reading of Browning's dramas—a society which had found in them the true religion of the realities of life.

#### FINE ART.

##### A NEW ROYAL PAPYRUS.

TESTIMONY to the correctness of my views in regard of the length of time during which the hiding-place at Dayr-el-Baharee has been known to the Arabs continues to reach me in the way of copies and tracings of objects pur-

chased at Thebes within the last eight or ten years. Of these, the most important yet notified is a funeral papyrus bought at Thebes in 1874 by Miss Brocklehurst, of Bagstones, near Macclesfield, the vendor being the now famous Abd-er-rasoul. I have to thank Miss Brocklehurst for a tracing of the illuminated commencement of this valuable document, which purports to have been written for a prince of the royal and priestly line of Her-Hor. The papyrus (which was enclosed in an Osirian statuette of sycamore wood) measures nine feet in length by twelve inches in width. It is in a state of unusually fine preservation; and it offers an excellent specimen of the compact and clerly hieroglyphic penmanship of that period which is by some authorities regarded as the close of the Twentieth Dynasty, and by others as the commencement of the Twenty-first. The text—rubricated in the usual way, and written in vertical columns—reads as a whole from right to left, but is varied at intervals by columns reading from left to right. It begins with a vignette, in which the deceased is represented in the act of offering a vase of burning incense to Osiris. He is clothed in the *shenti*, or tunic, over which falls a transparent robe, with loose sleeves. On his head he wears the cone, lotus-bud, and fillet. Osiris sits in a cushioned chair on an elevated dais. He wears the Atef crown, and holds the crook and flagellum. Before him stands a small altar supporting a libation-pot and a lotus blossom; while over an upright staff, resting apparently upon the feet of the god, hangs the panther-skin mantle of the worshipper, indicating his rank as a high-priest. The colouring of this vignette is of the soberest. The face of Osiris is black; his crown is left white; and only a little red is employed to tint the cushioning and ornamentation of the throne. Even the lotus blossom is uncoloured; and the figure of the deceased is drawn entirely with the pen.

The text, which consists of four chapters of *The Ritual*, begins with the names and titles of the deceased, who is described as "The Osiris, the Second Prophet of Amen King of the Gods, the Royal Son of the Lord of the Two Lands, AHA Tat-f-Pthah-au-f-Ankh, the Justified." The name AHA is the proper name of the individual; the rest is a religious surname, signifying "he who is called Pthah-au-f-Ankh." He was "Son of the Lord of the Two Lands"—i.e., son of the then reigning King of Upper and Lower Egypt. We have every reason to believe that the name of that King was Rameses, as will be seen by comparing the name and titles of the deceased prince with the name and titles of a mummy lately found in the famous hiding-place at Dayr-el-Baharee. At this point, however, we find ourselves confronted by a difficulty.

That the papyrus with which we are now concerned came from that same hiding-place at Dayr-el-Baharee admits of no shadow of doubt. Miss Brocklehurst purchased it from the very Arab who, with his two brothers, possessed the secret of the *cache*; and when that secret was betrayed, the mummy of AHA Tat-f-Pthah-au-f-Ankh, together with his two coffins (which, by-the-way, were originally made for some other person), was discovered with the rest of the treasure, and transferred to Boolak. In Prof. Maspero's memoir read before the recent Orientalist Congress (see the *Times*, September 19), we find, under the number 30, the following entry:—"Two mummy-cases usurped by the body of a royal son of Rameses, named T'ot Pthah-fonkh." It seems therefore certain that mummy, mummy-cases, and papyrus belong to each other. But (and here comes our difficulty), in the inscriptions painted upon the mummy-cases found at Dayr-el-Baharee, the deceased

prince is entitled "third prophet of Amen," whereas the personage of the Brocklehurst papyrus is expressly indicated as *second* prophet of the god. M. Naville, to whom I have submitted the tracing, informs me that he has received from M. Lefebvre, of the French College at Cairo, a catalogue of the mummies, &c., found at Dayr-el-Baharee, wherein AHA Tat-f-Pthah-au-f-Ankh is entered as "Third Prophet of Amen." Brugsch also notes a prince of the same name. If these two be not one and the same, M. Naville suggests that the prince of the Brocklehurst papyrus might possibly be a son of Takeoth II.; one of whose younger sons bore this name, and was actually a Third Prophet of Amen. Seeing, however, that both papyrus and mummy-cases came from Dayr-el-Baharee, it seems more probable that the discrepancy originated in a clerical error, and that either the scribe of the papyrus wrote "second" for "third," or the scribe of the mummy-cases wrote "third" for "second." In Prof. Maspero's address to the Orientalist Congress, the original MS. of which document he has courteously permitted me to consult, the entry regarding AHA Tat-f-Pthah-au-f-Ankh stands as here translated:—

"No. xxx. Two 'mummy-cases' coloured yellow, and usurped for the body of 'the Third Prophet of Amen King of the Gods, AHA, the Royal son of Rameses, T'ot Pthahfonkh,' otherwise and elsewhere called 'the Royal Son of the Lord of the Two Lands, T'ot Pthahfonkh, the Justified.' Brugsch has noted a personage of the same origin, and all testimony unites more and more to prove that the family of the Ramesides disappeared gradually by absorption into the family of the High-priests of Amen."

In other words, Prof. Maspero (who spells the name of the deceased according to his own system of transliteration) is of opinion that the father of AHA Tat-f-Pthah-au-f-Ankh was one of the last male descendants of the dethroned royal family of the Twentieth Dynasty, married to a princess of the usurping line of priest-kings founded by Her-Hor; in which case he would probably have reigned, not by right of his own birth, but by right of his wife. From this point of view, our personage not only forms an important link in the history of a very obscure period, but he becomes a powerful factor in the argument by which Prof. Maspero, in his review (in the *Revue critique* for February 9, 1880) of Brugsch's *Geschichte Aegyptens*, finally disposed of that savant's theory of a first Assyrian invasion.

AMELIA B. EDWARDS.

#### EXHIBITIONS OF THE WEEK.

THE Hanover Gallery cannot be said to be a very hopeful exhibition as regards the greater number of the oil paintings; but there are a few works of some interest. Mr. F. A. Verner has a pleasing picture of a *Portage on the Upper Ottawa* (34); and Mr. Julius M. Price sends a little study, admirable in drawing and colour, called *Truants* (74). Mr. Fisher's *Orford, Suffolk* (80), is a well-conceived and carefully executed subject in a leaden key of colour. Mr. Pratt's effective *Sirocco at Mentone* (99), and Mr. Carl Schloesser's clever and humorous *Morning Walk* (128), also deserve mention. Miss Clara Montalba's contribution, "A Sketch," *Venice* (142), is more satisfactory in colour than in drawing. In *Naas Bridge, Sweden* (143), this artist has broken new ground. The foliage of the tree is cleverly indicated, and the rest of the picture leaves as much as possible to the imagination. The water-colours are the best part of the exhibition. Mr. H. Bailey's *Fishing Village, Cornwall* (183), strikes us as a work of great merit. The cold gray tints of the bleak little village are admirably given, but there is a lack of atmosphere and a tendency to hard-

ness in the distance. Mr. J. W. G. Smith has some excellent studies of snow peaks in his Zinal sketches. His foregrounds are unsatisfactory, but the difficult effect of masses of distant snow is very well got in *Pigno de l'Allée at Evening* (211). Mr. D. T. C. Belgrave has a clever study of *Hay Barges* (198), and Mr. Lennard Lewis sends an effective and carefully finished picture of *St. Jacques, Dieppe* (235).

Messrs. Tooth and Son's winter exhibition is always interesting as affording an opportunity of seeing the works of foreign artists comparatively little known in England. Among the most pleasing of the pictures are two by G. Kuehl, called *An Interesting Novel* (31) and *A Connoisseur* (32). The colour is very brilliant, but harmonious, and the execution thoroughly satisfactory. Ter Wopfner, a Munich artist, whose works are new to us, has sent an exquisite little work, *Going to Vespers* (26), full of poetic feeling, and singularly truthful in colour. Benjamin Constant's large picture, *Presents to the Ameer* (35), contains some pieces of clever workmanship—see, for instance, the leopards' skins—but his human flesh is eminently unsatisfactory. L. Douzette has, in *Evening* (57), one of his favourite flecked moonlight skies, as skillfully rendered as usual. Among the English pictures we may note Mr. Seymour Lucas's excellently painted *Astrologer* (98), and an agreeably coloured picture by Mr. McWhirter, A.R.A., *Santa Maria della Salute, Venice* (132).

#### MISS MAYOR'S ART-SCHOOL AT ROME FOR WOMEN.

THE number of female art-students is constantly increasing, and among them there are many who would like to study at Rome if they knew where to go when they got there. These will be glad to hear that there is an establishment kept by an English lady where they will not only be carefully protected, but well taught. Miss Mayor, herself an artist of much taste, has devoted herself to train young ladies who wish to adopt art as a profession. Her house is large and well arranged, and situated in a beautiful part of Rome, on Mount Pincio, in La Via degli Artisti, commanding a fine view of the city and of the gardens of the monastery. It is necessary, before applying to Miss Mayor, to understand that all who enter her doors must conform to her discipline, which is far from onerous to those who desire to work, and also that they must have a true vocation. She will not keep incurables. Miss Mayor does not by any means neglect the recreation of her students, who have plenty of excursions, concerts, and other pleasant distractions; nor does she fail to endeavour to fill up the gaps so frequently left in the education of those who have devoted themselves to art to the exclusion of more general culture. It must not be supposed that Miss Mayor has organised her home on commercial principles; on the contrary, she has devoted not only her time, but her money, to what she believes to be a good work. In other words, she is an art-philanthropist, and has not only received some students for little or nothing, but interests herself in the instruction and amusement of the models whom she employs. While, however, she has not been careful to repay herself, no small part of her labour and usefulness is her zeal for procuring employment for her pupils, and enabling them to earn their living, by designing fans, decorating boxes, illustrating books, &c. Each year is held an exhibition of their work. Miss Mayor has a just desire to secure permanence for an institution which she has founded with so much care. To do this is beyond her personal power, and she seeks the assistance of those in England who take an

interest in the work. The first step which she desires is the formation of a society for the purpose of purchasing the house which she occupies. For further information about Miss Mayor, her work and her projects, we must refer our readers to an interesting article by M<sup>me</sup>. Coignet in the *Revue politique et littéraire* of last August.

#### NOTES ON ART AND ARCHAEOLOGY.

THE publication of Mr. Tuer's illustrated book, *Bartolozzi and his Works*—more than once postponed to allow of the addition of fresh matter—is now definitely announced for the first week in December. The illustrations are to be increased from eleven to thirteen by the duplication of the pair of plates—"The St. James's and St. Giles's Beauties"—in rich brown and deep red—the principal Bartolozzi colours. The "large-paper" (five-guinea) edition already commands a premium; and the publishers state that the two-guinea edition is shortly to be raised in price. We hear that the author recently received and declined an offer for his book from one of the large publishing houses of £1,000 in excess of cost of production, the sum mentioned to include revision and control of future editions. We also hear that the Queen has been pleased to signify her acceptance of the dedication of the book, and, at a later period, of a large-paper copy, with duplicates of the principal illustrations printed on rich satin direct from the copper-plates.

WE understand that Mr. Tristram J. Ellis, who has just started on a six months' painting expedition to Egypt, has been engaged for some months past on a series of etched plates illustrating a selection from Shakspeare's Sonnets; and that he has also completed a series of six views of important size of well-known localities in Kensington Gardens and Hyde Park, etched direct on to copper from Nature. Mr. Ellis finished the last plate a day or two before the recent gale blew down so many of the finest trees. The Sonnets will be issued at a later period in book-form, and the Kensington Gardens and Hyde Park etchings in folio, from "Ye Leadenhale Presse."

AN exhibition of paintings, drawings, and etchings by the late Samuel Palmer, who was for so many years a foremost member of the Royal Society of Painters in Water-Colours, will be opened in the gallery of the Fine Art Society, in New Bond Street, on November 7. The private view is fixed for to-day.

THE *Magazine of Art* begins this month a new volume, giving as a frontispiece to it a delicate etching, by Mr. Jacob Hood, called "The Fisherfolk's Harvest." The programme put forth for the new year is certainly attractive, and the well-known names in the list of promised contributors are sufficient assurance that its promises will be carried out. Among the articles in the present number is one entitled "An American Humorist in Paint," giving an account of the life and works of Mr. W. H. Beard, who seems to be a sort of Esop among painters. It is an excellent idea to give illustrations and criticisms of American art, for in general we know very little in England of what American artists are doing. It will also be profitable to learn "What other People think of us," under which title the Magazine will publish a series of criticisms on British art by Continental and American writers of eminence. Other promised series are entitled:—"Windows Worth Seeing," "Birthplaces of Art," "Indoor Papers," "Art for Children," "Ecclesiastical Art," "Homes of Beauty," "The Romance of Art," "The World They Live in," "Out-of-Door Papers," "The Passing Show," "Famous

Seats," "Art for Artisans," and "The Lady Artist." Truly a most varied *menu*, in which everyone will be likely to find something to suit his taste.

THE two most recent appointments in France to the official post of inspecteur des beaux-arts will both have interest for our readers. M. Philippe Burty, our own valued contributor, has been nominated to succeed the late Paul de Saint-Victor; and M. Charles Yriarte, the well-known author, takes the place of M. Anatole Gruyer, who has himself been appointed keeper of the pictures at the Louvre.

THE Société libre des Artistes français, which, since the withdrawal of official control from the Salon, has become the recognised representative body of French artists, was reconstituted on October 28, at a meeting held in the offices of *L'Art*, at which a committee of fifty members was appointed. The society includes painters, sculptors, architects, and engravers, admitting all who have once exhibited at the Salon, or who can justify their claim on other grounds. Its organisation takes the form of a syndicate, governed by a commission of ninety elected members. With reference to the Salon, a jury is to be elected every year to decide all administrative matters. This jury is not to be nominated by open election, nor yet by lot, but by a sort of mixed system, which is intended, on the one hand, to prevent the jury from becoming a permanent clique, and, on the other, to maintain its generally high standard. A proposal to abolish the jury altogether was negatived by a large majority.

AN important tablet, or stela, not long since discovered in Lower Egypt by Herr Emil Brugsch, Keeper of Antiquities in the Boolak Museum, has lately been added to that collection. It contains a tri-lingual inscription in hieroglyphic, demotic, and Greek characters; and is, as regards the text, a duplicate of the celebrated Decree of Canopus found at Sân in 1866. The present stela is the third tri-lingual stone of the kind yet discovered; the first being the famous Rosetta stone, now in the British Museum; and the second, the stone of Sân, also belonging to the Boolak Museum. It is reported that the characters on this new tablet are of peculiarly fine cutting, and that the object is altogether in better preservation than either of the foregoing.

IN consequence of the disruption of a dyke, the Nile rose suddenly the other day at Cairo to a height of 1 mètre 50 centimètres above its previous level, and to within 1 mètre 30 centimètres of the walls of the Boolak Museum. There can be no doubt that this priceless collection, the loss of which would be utterly irreparable, is never really safe while it continues to be kept in the present building. Zaouiet el-Aryân is still inundated; and not till the middle of November will the waters, it is thought, have subsided sufficiently to enable Prof. Maspero to begin the work of opening the Pyramid of Meydoom.

THE proprietors of *L'Art*, finding that many subscribers consider it inconvenient to have small items of news mixed up with grave discussions, learned critiques, and articles of solid value, have decided henceforth to divide their matter by publishing every week a supplementary *Chronique*, after the manner of the *Gazette des Beaux-Arts*, which will give account of all such subjects as art sales, exhibitions, museums, and general news, leaving *L'Art* free for more weighty matter. Subscribers to *L'Art* will receive this *Chronique* free every week; others can obtain it at a payment of 18 frs. a year.

AT the annual public meeting of the Académie des Beaux-Arts on October 22, under the presidency of M. Questel, an address was



delivered by the secretary, M. Henri Delaborde, upon "The Life and Works of Léon Cogniet," which is printed at length in the current number of the *Revue politique et littéraire*.

CONSIDERABLE changes are being made in the Administration of Fine Arts in France; indeed, an entire re-organisation of the service is being effected, and various new officers have been already appointed and others displaced. The *Chronique des Arts* this week expresses grave astonishment that such important modifications should have been undertaken on the eve of a change of Ministry, and considers it is "un fait extrêmement grave, et qui sort des coutumes administratives," for the out-going Secretary thus to tie the hands of his successor, especially as a Minister of Fine Arts, and not merely an Under-Secretary of State, is loudly demanded by all the art journals.

### THE STAGE.

#### THE ACTING AT THE ST. JAMES'S.

By far the most interesting evening offered to the playgoer this autumn is that at the St. James's Theatre, where the leading English actress is to be seen in two parts as widely opposed as possible. The pieces represented—*Home* and *The Cape Mail*—are both of them happy examples of the process of adaptation. The original of Mr. T. W. Robertson's *Home* is the *Aventurière* of Emile Augier, not in itself one of the most important, but, in M<sup>me</sup>. Plessis's hands, one of the most successful, of the plays by the man who is certainly by far the subtlest dramatist any recent generation has given to France. The original of Mr. Clement Scott's *The Cape Mail* is *Jeanne qui pleure et Jeanne qui rit*. But this French comedy, of which the working out in detail is far less happy and far less striking than is the conception of its heroine's circumstances, has been presented to the English public already in Mr. Leicester Buckingham's version, which he well called *The Merry Widow*; and it is hardly likely that so practised a dramatist, so regular a playgoer, as the present adaptor can have left quite out of his calculations the good and bad in Mr. Buckingham's work. Mr. Scott will at all events have accurately remembered how much the first act of *The Merry Widow* was a waste of time and of labour, how purely it was, in fact, a preparation—and an awkward, because a much too lengthy, one—for the act that succeeded it, in which is presented the real situation of the piece—the situation by possession of which the piece has value, the situation which was seen to be touching in the hands of Miss Herbert, and which is now made the occasion for one of the very finest displays of the powerful art of Mrs. Kendal.

The situation—to put it in a nutshell—is that of a woman who, believing her husband to be dead in foreign parts, has to conceal this belief from the blind mother of the man who can never come back, and to conceal it by an assumption of gaiety which deceives the old lady, and deceives the world, and tortures the woman who dissembles. We have to forgive and ignore a certain amount of improbability if we are to accept the situation. The end must justify the means, or we might surely complain of more than one important detail. Thus it can scarcely be held likely that the

cheerful old lady who may not be informed of what is understood to be the death of her son would exact from her absent son's wife that continual attendance at public balls to which Mrs. Frank Preston—that is her name—is a martyr. The old lady is presented as herself of invincible cheerfulness; the continual sparkle she requires of all her associates must have been distinctly trying, and there must have been times when the gloomiest companion would have been a god-send in comparison with this apostle of wearisome hilarity. If the old lady were witty, it would be another matter, but could anything be more annoying than her perpetual cackle of high spirits, unsupported and unjustified by any intellectual gifts? She is intolerably genial and tyrannically bright. And the younger women—her daughter-in-law and her daughter—have no need to abet her in the perpetual maintenance of an obtrusive gaiety. Again, the young widow deems herself violently wronged when she hears that it is said by her acquaintance that she is a heartless creature. Of course that is said, and the violence with which Mrs. Kendal denounces the people who say it is perhaps the one mistake of her performance. The expression of an opinion which the unhappy woman must often have anticipated might be listened to, just as effectively, with more of quietude and dignity. But it is, perhaps, the actress's conception that at the moment of this speech the woman would already be beside herself with excitement; and if so, there is, of course, a certain point in the very unreasonableness of her vehement upbraiding. And, however this may be, of the rest of Mrs. Kendal's performance nothing but praise can be spoken. It is highly and elaborately wrought with the art that with every added touch more closely approaches to Nature instead of gradually departing from it. I am old enough to remember Miss Herbert in the character; after she had succeeded in London she took the piece into the provinces, and when I was a boy I saw her there. If I can trust myself, there was more of distinction and restraint in her fashion of rendering the wonderful scene in which the lady invents and recites to her mother-in-law what is supposed to be a letter from the husband, saying that he is well, but that those at home must not expect to hear from him again just yet. There was a certain accent, in a sentence about his having gone "to a hill station," that was perfectly and subtly expressive of distance and of hopelessness. In *The Cape Mail* the exact circumstance is changed; it is a question, not of India, but of Isandula, and the sentence does not occur. And Mrs. Kendal's reading of the letter is in her own fashion, and undoubtedly impressive. It is not her strongest point though. Her strongest point is at the very end of the short half-hour which the piece takes to get through; it is when the news is broken to the woman indirectly that her husband is not dead, but well, and that he will be with her in a day. The way in which Mrs. Kendal receives this news is the way that carries an audience off its feet. A little touched, no doubt, but as yet with no actual spell upon them, people have followed the actress through her rendering of all the

fictitious woes. Then, quite suddenly, the spell is wrought, and for the last few moments she has her own way with them. There is an interesting passage in a letter of Dickens's describing the impression made by his reading of *Nancy* on an occasion which was particularly interesting to himself, when the actors and actresses of London had come to hear and see, and to watch, if they could, he says, "how the effects were got." But that is just what they could not watch—the first time of seeing them. And so it is with Mrs. Kendal in these last minutes of *The Cape Mail*. The analyst stops analysing. You cannot analyse it. You have been brought face to face with the strong human emotion of utter joy at an unexpected return, and in bringing you so face to face with it you know that a great thing has been done, and that is all you know. The difference between that acting and the acting even of the best graced player who is without such gift is, after all, the difference between a poem of Wordsworth, in which, somewhere or other, though quite eluding the search for it, there lurks the magical touch that makes it what it is, and the verses of the industrious, trained poetaster, perfectly accurate, perfectly impersonal, perfectly chilly.

*Home*—the second piece of the evening—does not depend upon a single performer, and it is, indeed, not so notable for the power of any one performance as for the excellence of the whole interpretation. No part is played badly; there is nothing slovenly or careless. Such a performance compares favourably enough with one at the Paris Vaudeville to-day or one at the Gymnase in the best days of the Gymnase a dozen years ago; and the persons who do not recognise this are one of two classes—either they are foolishly bent upon the extolling of all foreign things (many London playgoers belong to this class) or they are among the class (particularly numerous among the frequenters of half-guinea stalls) who constantly mistake good acting for bad and bad for good. In *Home* Mr. Kendal appears in the part arranged for Mr. Sothorn. All the brainless chatter with Dora Thornhaugh over the piano is for Sothorn only, and might have been inserted in *Dundreary*. It says a great deal for Mr. Kendal that he can make it fairly acceptable; and if he is found fault with for imitating Mr. Sothorn, not only in this bit of dialogue, but elsewhere throughout the piece, I should say,—This character lives for Mr. Sothorn; it is not the character of Emile Augier, but the character contrived by Robertson for the English comic actor. If you take it up at all, this is how you must deal with it. Mr. Hare, in Captain Mountaffe—the brother of the adventuress after whom in France the piece is named—is not burdened with any like difficulty. The character, necessarily particularly repulsive, may yet be made entertaining, and in different ways; and Mr. Hare's way is a good way, and not that of any predecessor. He has done many things more attractive, but I do not remember anything more finished. Moreover, the part makes no exhibition of his deficiencies. Mr. Wenman and young Mr. Robertson, Miss Cathcart and Miss Bishop, are quite of service to the piece; and Mrs.

Kendal, in the part played in Paris by M<sup>me</sup>. Arnould Plessis, gives us a noteworthy study. The adventuress she shows us has identified herself with the hard and noisy world—which is that which she knows best. Her walk is self-asserting, her gestures exaggerated, her eye is bold, and her voice is of base metal. But the English adaptation retains, and Mrs. Kendal exhibits, much of that intricacy of character which is a note of Emile Augier—a note, that is, of the dramatist who is a student of men and women, and not of the playwright or of the sensational novelist, who gives to one of his puppets all the virtues under the sun, and to another all the vices. Circumstances have moulded the adventuress of Mrs. Kendal; and, while the actress does not bespeak for her an untimely sympathy, she reminds us that it is to humanity that she belongs.

FREDERICK WEDMORE.

#### STAGE NOTES.

THE expression of disappointment at the new performances in the Haymarket is almost universal. It is the piece which is chiefly to blame. It seems impossible for an audience to take much interest in it, and it is unfortunate that Mrs. Scott Siddons should have chosen it as the play wherein to make her re-appearance in London after so long an absence. Mrs. Scott Siddons is probably not less able than she was a while ago to interest a wide section of the public; and she should be advised to drop as quickly as may be novel plays, which are a dangerous experiment. In the interpretation of accepted characters in the poetic drama, she may yet find favour with a considerable public. The resource of dramatic readings likewise remains to her.

AT the end of the present month, Mr. and Mrs. Bancroft return to the Haymarket with a revival of Tom Taylor's *Plot and Passion*, and probably some small play. Mr. Bancroft, we understand, will be seen in *Plot and Passion*, while Mrs. Bancroft does not appear in the main piece. For the leading part—that of the heroine—Miss Ada Cavendish has been engaged, that lady allowing herself a measure of rest between exhausting tours in America, where she remains a great favourite.

MR. BOUICCAULT'S version—presumably a new one—of *La Vie de Bohème*, which is known to most as a novel, though it has likewise assumed dramatic form, is to be produced immediately at the Court Theatre, where a company, apparently of fair strength, has been engaged to perform in it. Whatever the treatment may turn out to be, the subject is not very promising, as we shall have occasion to point out further when the performance of the piece invites discussion. Suffice it to say for the moment that the life which *La Vie de Bohème* depicts has in some of its most important particulars almost ceased to exist; and that the pathetic death of the heroine—of the *grisette*—by consumption cannot fail to remind us of the death of Marguerite Gautier, the meretricious heroine of the *Dame aux Camélias*. The more or less harmless and ingenuous *grisette* is now to be hunted for in vain; but the "lady with the camélias" we have always with us.

#### MUSIC.

##### BERLIOZ' "LELIO."

THIS *monodrame lyrique* was intended by the composer to be performed on the stage, the part of Lelio being played on an enlarged proscaenium, with the curtain drawn, and behind it, on the stage, the orchestra, singers,

and conductor. "Les morceaux de musique," says Berlioz in one of his letters, "sont des mélodies imaginaires que l'artiste entend *en pensée seulement*, et que l'auditoire entend en réalité, mais un peu affaiblies par la toile qui sert ainsi de sourdine." The curtain was to be raised before the last concerted piece, and to be lowered again while the love-motive of the *Symphonie fantastique* was heard for the last time. The soliloquies of Lelio thus rendered would be more effective, and certain passages would acquire a meaning which is altogether lost when the part is merely recited on a concert platform as on Saturday last at the Crystal Palace. For example, just before the Spirit chorus, when Lelio says,

"What is that singular faculty that compensates for reality by imagination? What is that ideal orchestra that sounds within me?"

the full view of Mr. Manns, the "Saturday Band," and the Crystal Palace Choir by no means added to the intelligibility of the words. Mr. Manns was, however, fully justified in giving the work at a concert as a "melologue," for in this he only followed the example of Berlioz himself, who had the *Episode* and *Lelio* both performed at a concert given by him after his return from Italy at the Conservatoire, Paris, on December 9, 1832. The part of Lelio was on that occasion recited by the actor Bocage. A printed notice at the concert last Saturday shows that Mr. Manns intends, with the permission of the directors and the approval of the public, to do the same—i.e., play both works as one piece—on Saturday, November 26.

We must now describe very briefly the plot and plan of the work. The "Artist," *alias* Lelio, *alias* Berlioz, awakes from the terrible dreams depicted in the *Symphonie fantastique*, and fancies he hears his friend Horatio. A setting of Goethe's ballad *Der Fischer* is then sung, accompanied on the piano. The description of the Siren at the end of the second verse reminds Lelio of his own fate, and the love-motive of the *Episode* is played by the violins. The ballad, in no way remarkable as music, was excellently sung by Mr. E. Lloyd. This is followed by a soliloquy on *Hamlet*. The "Artist" thinks the speech of the royal Ghost might be made the subject of a composition. The invisible orchestra and chorus then give the "Chorus of Shadows." This piece, one of the most interesting and original numbers of the work, was arranged by Berlioz for a solo in his cantata *Cléopâtre*, written in 1828. Lelio aptly describes the music thus:—

"Une instrumentation sourde . . . une harmonie large et sinistre . . . une lugubre mélodie . . . un chœur en unisons et octaves."

In Lelio's next speech he breaks out into invective against those who

"sacrilegiously dare to lay hands on masterpieces, and to call their shameless mutilations improvements, completions."

This passage was aimed expressly at Fétis, who had incurred the anger of Berlioz by suggesting some absurd alterations in the symphonies of Beethoven. Lelio, disgusted with society, wishes to become an Italian brigand. We then have the Brigands' Song (solo and chorus). The music is wild, and well suited to the words. The opening strain faintly recalls the *Marseillaise*. This song was most probably written during one of those rambles in Italy so graphically described in his *Mémoires*. The solo part was well rendered by Mr. F. King. A change now comes o'er the spirit of Lelio's thoughts. The "lady of his love" is beside him, and he sings a "Hymn of Happiness." The orchestral accompaniment is most delicate and ethereal. The strings (*ppp*) are divided into no less than ten parts for the opening symphony, and the voice is accompanied only by harp,

flutes, and clarinets. This is followed by a short piece called "La Harpe Eolienne—Souvenirs." The theme of the "Hymn" is softly played by a clarinet, with a weird and dirge-like accompaniment of muted strings. The "Hymn" was gracefully sung by Mr. Lloyd. Lelio now decides to rehearse a sketch of a fantasia on Shakspeare's *Tempest*. It is here that the curtain is supposed to rise, and to display to view the pupils and friends of Lelio, who are about to perform the fantasia. In this piece we have first a Chorus of Spirits addressing Miranda. The orchestration is delightfully original and fairy-like: a piccolo, flute, and clarinet, four solo first violins, four solo second violins, all muted, and a pianoforte duet—such sounds as Ferdinand must have heard when he said,

"This is no mortal business, nor no sound That the earth owes."

We pass on to a "Storm" movement, a "Miranda" melody, a grotesque "Caliban" motive—all for orchestra; then a metamorphosis of the "Miranda" theme for chorus, and a noisy and rather commonplace instrumental *coda*. The curtain falls, and the love-motive is again heard, and the last words of the "Artist" are "Again . . . Again and evermore."

The performance of the work conducted by Mr. Manns was very good, more especially the instrumental portions, which were rendered with delicacy and precision. An excellent translation of the *libretto* was furnished by Mr. W. Grist. *Lelio* is not a symphony, nor even, logically speaking, the "end and complement" of a symphony. It is merely a wild rhapsody interspersed with songs, choruses, &c. It was a *pièce de circonstance*, and, as far as Berlioz was personally concerned, a successful one. He wooed and won Miss Smithson, the celebrated actress, for she understood that certain passages of the soliloquy were meant for her. She was present at the performance in Paris; and, according to a confession afterwards made by her when she became his wife, at the words, "Ah! why is it denied me to find the Juliet, the Ophelia, for whom my heart craves?" she thought, "Je n'en puis plus douter, c'est de moi qu'il s'agit." He also succeeded in making a mortal enemy of Fétis in the manner already described, and Berlioz, it must be confessed, was rather fond of making enemies.

*Lelio* is a singular mixture of burlesque and pathos, but it should be heard with the respect due to the composer of *Faust*, the *Harold*, *Romeo and Juliet*, and *Fantastique* symphonies.

ON Monday evening, October 31, commenced the twenty-fourth season of the Monday Popular Concerts. Brahms' quartett in A minor (op. 51, No. 2) was the first piece, played by Messrs. Straus, Ries, Zerbini, and Piatti. Throughout the work the composer displays great contrapuntal ingenuity; but there is no lack either of melody or charm. It is a composition that deserves more than one hearing; and the cordial reception given to it will no doubt induce Mr. Chappell to introduce it in a subsequent programme. M<sup>lle</sup>. Janotha was the pianist, and performed an interesting *Rhapsodie* by Brahms (one of his most recent productions) and Mendelssohn's *Rondo Capriccioso*. The *Rhapsodie* was magnificently played; and the well-known *Rondo* was rendered with faultless mechanism and great *entrain*. We have heard M<sup>lle</sup>. Janotha many times; but on Monday she fairly surpassed herself. Haydn's quartett in D minor (op. 42) concluded the programme. Mr. E. Lloyd was the vocalist.

J. S. SHEDLOCK.



## SOME BOOKS ON MUSIC.

*Music: its Theory and Practice.* By Frederick A. Hoffmann. (Thurgate and Sons.) The author informs us that he "has endeavoured to explain in a concise form everything connected with music." His little book contains only 104 pages, and treats of the art from Jubal down to Berlioz. Many portions are too full of detail, especially those relating to ancient music. For example, he gives us the price, £581 15s., paid by Ismenias for a flute; the exact (or rather inexact) number of musicians who attended at the dedication of Solomon's temple; and all the Greek names for the notes of their scale, including such comfortable words as "proslambanomenos" and "hypoproslambanomenos." Sometimes he does not give enough information; for example, in the list of those who have thrown light upon the subject of acoustics, we might certainly have expected to find the name of Helmholtz. The language at times is very unsatisfactory. "The truest philosophy of sound is that of Schopenhauer," according to our author; and yet a moment after he says "that his definitions are one and all vague and imperfect, and utterly unintelligible [*sic*] to any but severe students of the art." When he endeavours to be concise, he is not always accurate. According to Mr. Hoffmann, "the C clef has lately fell into great disuse," and "is now occasionally employed in music for instruments, but very rarely." From this we conclude that the writer is not in the habit of reading quartetts or full scores. Again, his list of chords used in harmony is confusing and inexact, and his so-called rules are "confusion worse confounded." His description of the six species of points is inexact. At times he even contradicts himself; for example, on p. 56, he tells us the half-demisemiquaver is "still much used;" and on p. 57 that the demisemiquaver is "the shortest note in actual use." We could give many more examples of erroneous statements, but those quoted will suffice to show that our author, although he has collected together much interesting matter, is not quite a safe guide; nor is the book, despite some excellent qualities, "best calculated" (as the writer states in the Preface) "to prepare the student for any species of music to which his inclination may direct him."

*Notes by a Pianist.* By Louis Moreau Gottschalk. (J. B. Lippincott and Co.) This volume contains a biographical sketch, with contemporaneous criticisms, of the once famous pianist Louis Moreau Gottschalk. Chopin predicted "that he would become the king of pianists;" Thalberg said to him, "Young man, I predict for you a future such as few men have yet seen;" and Christina, the Queen Dowager of Spain, on hearing him in 1851, preferred his style of playing even to that of Liszt, the pianist who had heretofore been her greatest favourite. Louis Gottschalk was born at New Orleans in 1829, and died near Rio Janeiro in 1869. He travelled through North and South America, Canada, and the Antilles, gave many concerts, gained much applause, and, at times, very little money. These "Notes" were written, as Gottschalk himself says, "without order and without connexion, and with hasty pen." They are at times amusing and possess a certain literary merit, but do not contain anything of very special interest or importance. The translation from the French, by Mr. R. E. Peterson, is not all that could be desired.

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# NATURE:

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Vol. XXV. commences with the Current Number. Among the Contributors to this Number are:—

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